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*Revised*

# THE LADY OF THE ROSE

A New Musical Play



MISS PHYLLIS DARE

(Camera Portrait by Dorothy Wilding, Regent St., W.)

Lyrics by HARRY GRAHAM  
Book adapted by FREDERICK LONSDALE  
Music by  
JEAN GILBERT

Vocal Score Price 8/- Net.

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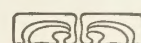
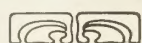
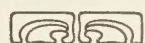
1921



*Daly's Theatre, London*

The George Edwardes Production

# THE LADY *of the* ROSE

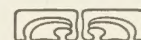
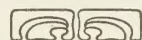
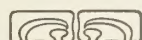


## *Dramatis Personæ*

COLONEL ROBERT BELOVAR	...	...	...	...	HARRY WELCHMAN
COUNT ADRIAN BELTRAMI	...	...	...	...	ROY ROYSTON . . .
BARON SPROTTI-SPROTTI...	...	...	...	...	LEONARD MACKAY .
COUNT ISOLANI	...	...	...	...	WALTER BUTLER . .
CAPTAIN STOGAN	...	...	...	...	DONALD FERGUSSON
DOSTAL	...	...	...	...	FRANK ATKINSON . .
MIRKO	...	...	...	...	R. J. MACAULAY . . .
SUITANGI (Silhouette Cutter)	...	...	...	...	HUNTLEY WRIGHT .
SOPHIE LAVALLE (Ballet Dancer)	...	...	...	...	IRENE PALASTY . .
ROSINA (Maid to Mariana)	...	...	...	...	WINNIE COLLINS . .
MARIANA (Wife of Count Beltrami)	...	...	...	...	PHYLLIS DARE . . .

## *Synopsis of Scenery*

ACT I.	...	...	...	Hall of the Villa Beltrami	...	...	<i>Joseph Harker</i>
ACT II.	...	...	...	Lounge of the Villa Beltrami	...	...	<i>Alfred Terraine</i>
ACT III.	...	...	...	Same as Act II.	...	...	...



*Musical Director:* MERLIN MORGAN

**Produced by FRED. J. BLACKMAN**



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# THE LADY OF THE ROSE.

1

MUSICAL PLAY in 3 ACTS.

## ACT 1.

Words by  
HARRY GRAHAM.

Nº 1. Duet. "HIDE AND SEEK!"

Music by  
JEAN GILBERT.

MARIANA - ADRIAN.

*Allegro moderato.*

The first system of the musical score for the duet "Hide and Seek!" is written for piano. It consists of two staves, treble and bass, in a key of three flats (B-flat major or D-flat minor) and common time. The tempo is marked "Allegro moderato." The music begins with a piano (p) dynamic. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The first measure of the treble staff contains a whole rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a half note, followed by a series of eighth notes. The system concludes with a final cadence.

*Moderato.*

The second system of the musical score continues the duet. It consists of two staves, treble and bass, in the same key and time signature. The tempo is marked "Moderato." The music continues with a piano (p) dynamic. The melody in the treble staff features a triplet of eighth notes. The bass staff provides a steady accompaniment with eighth notes. The system concludes with a final cadence.

*Tempo I.<sup>o</sup>*

The third system of the musical score continues the duet. It consists of two staves, treble and bass, in the same key and time signature. The tempo is marked "Tempo I.<sup>o</sup>" (Allegro). The music begins with a forte (sf) dynamic. The melody in the treble staff is more active, featuring a series of eighth notes. The bass staff provides a harmonic accompaniment with eighth notes. The system concludes with a final cadence.

Curtain rises. ADRIAN. (Calling off stage.) Mariana! Mariana!

The fourth system of the musical score continues the duet. It consists of two staves, treble and bass, in the same key and time signature. The tempo is marked "Tempo I.<sup>o</sup>" (Allegro). The music begins with a piano (p) dynamic. The melody in the treble staff features a series of eighth notes. The bass staff provides a harmonic accompaniment with eighth notes. The system concludes with a final cadence.



MARIANA. (Rising from her chair.)

He's here! My Ad - ri -

MAR: (She looks around for something to hide behind,  
- an! Oh, dear!

MAR: and finally chooses the curtain.)

MAR: ① He'll nev - er find me here I'm cer - tain!

*p Sub:*



MAR: Be-hind this cur - tain!

*Soft.* ADRIAN.  
Ma -

ADR: - ria - na! Where are you? Hiding again?

(Adrian sees the bulge in the

*pp Sub.*

curtain, creeps up and embraces it.)

ADR: A - ha!

*mf*



*Slow.*

ADR: I knew I should spot you!

*poco animato.*

③ (He drags Mariana out, and kisses her rapturously.)

ADR: And now I've got you!

*mf*

*Allegro molto.*

MARIANA.

MAR: Oh, that 'll do! Oh, that 'll do!

ADR: Ah, no! I haven't nearly

*Allegro molto.*

*p*



MAR: *Softer.*  
Please let me go! That's just like chil-dren be-

ADR: done with you!

*Softer.*

MAR: *Moderato.*  
- have, you know! We're grown-up now, and we ought-n't to play so!

ADR: We're

*Moderato.*

ADR: chil-dren, I vow, and long may we stay so!

*poco rit.*



MARIANA.

ADRIAN.

MAR: Lit-tle boys are good as gold! Al-ways do as they are told! Lit-tle girls, when asked to stay,

MAR: *poco ritard:* BOTH. Nev-er try to run a-way! If a lit-tle (boy) I knew Did a thing (he) should-n't do, (girl) (she)

*poco ritard:*

MAR: *poco ritard. a tempo.* I should pun-ish (him) like this, With a great big kiss! (her)

ADR: *poco ritard. p a tempo.*

*poco rit.* *pp*



No 2. Trio. "THE LADY OF THE ROSE!"

ADRIAN, MARIANA AND ROSINA.

Very quietly. MARIANA.

No sto-ry could be stranger, And

*pp* *f* *molto* *p* *p*

MAR. yet for ma-ny a year, At times of stress or dan - ger, We've seen that ghost ap -

*f*

MAR. ① - pear! When trou - bles brew She comes to view, And

*mf* *cresc:* *A*

MAR. through the house she goes, In er-mine white, At dead of night, The

*molto* *6* *6*



Tempo. I<sup>o</sup>

MAR: La - dy of the Rose!

*mf* *ff*

3

② Lively  
ADRIAN.

Don't let such ground-less fears pre-vail! That's just a fool - ish

3 3 3

ADR: old - wives' tale! We won't let that a - larm us,

*f*

3 3 3

*p.*

Tempo I<sup>o</sup>

(He takes Mariana in his arms.)

ADR: For noth - ing here can harm us!

*mf* *cresc.*

2



Quieter.

3

*f*

*marc:*

*p*

*3p*

MARIANA. (Freeing herself.)

*poco rit.*

*pp*

*colla parte.*

*mf*

*p*

You must-n't scorn my ner-vous fears;

MAR:

When dan-ger's near she shows! And 'tis to warn us

*p*

MAR:

Tempo I<sup>o</sup>

*poco mosso.*

she ap-pears, The La-dy of the Rose!

ADRIAN.

Ah, you're ve-ry

*p*

*ff*



MAR.: And 'tis to warn us she ap- pears, The La- dy of the

ROS.: But I caught sight of her last night! I saw her plain and clear!

ADR.: That she's still safe - - ly hang- ing here!

G. P.

5 Moderato con appassionato.

MAR. *Rose! \_\_\_\_\_*

*p cresc.* *f* *ff* *pp*

*Red.* *pp*

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# No 3. Song. "SILHOUETTES."

SUITANGI.

Allegro moderato.

SUITANGI.

My stud-io's on my back! With-in this ped-lar's

*p*

SUIT: pack! My sciss - ors and a sheet of pa-per black!

*ad lib.*

SUIT: ①  
This art on which I spend my la-bours Is quaint, theresnot a  
Not ev'ry one is quite "cut out" for The art in which I

*a tempo.*

SUIT: doubt! deal! (bus:) Though This

*f*



SUIT: 
  
ne-ver jeal - ous of my neigh bours, I long to cut them  
la-dy here was much too stout for A por - trait in pro-

SUIT: 
  
out ! -file! When Her

SUIT: 
  
with my sys - tem first ac - quain - ted, Some peo - - ple feel an -  
hus - band start-ed mak-ing trou - ble When shown my sil - hou-

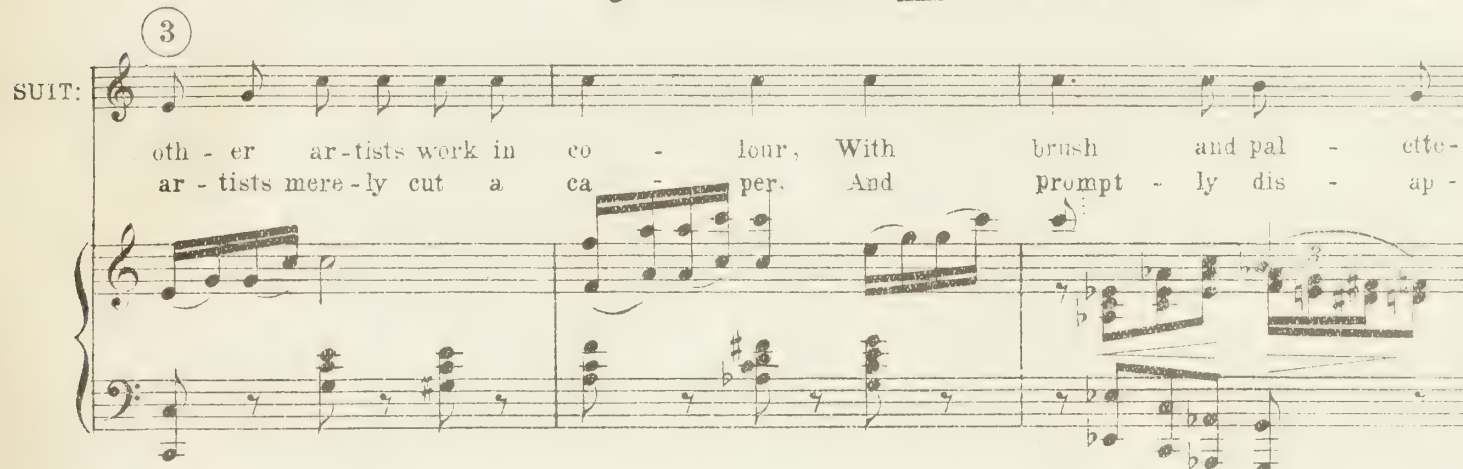
SUIT: 
  
-noyed; They're not as black as they are paint - ed, But  
- ette, But though I should have charged them dou - ble, But I've



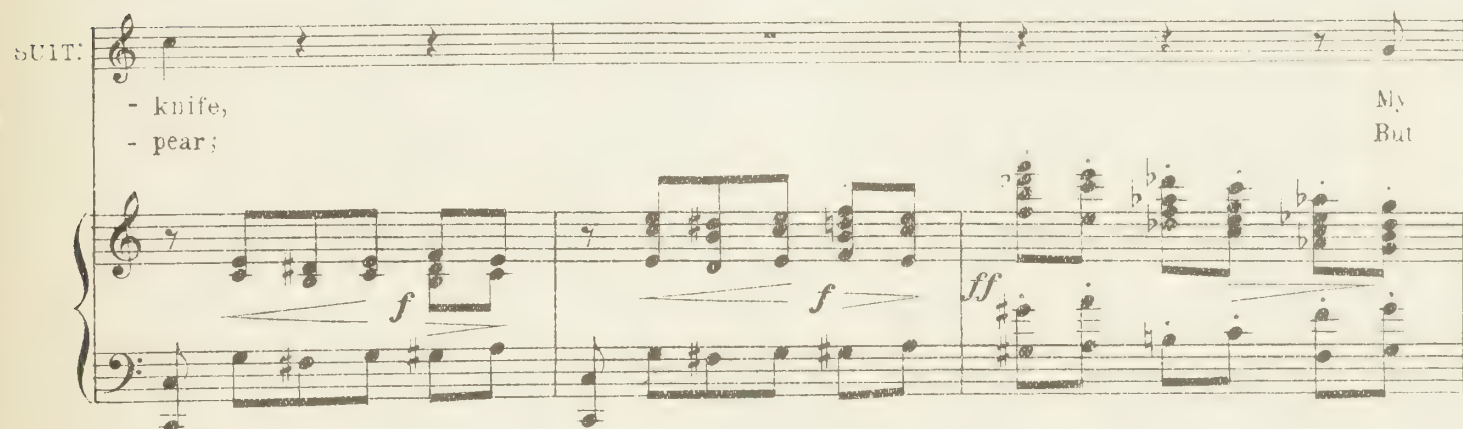
SUIT: 

that's a thing I can't avoid! While  
nev-er seen my mon-ey yet! Some

*f* *poco rit:* *p* *ff* *a tempo:* *molto.* *gliss:*

SUIT: 

oth-er ar-tists work in co-lour, With brush and pal-ette-  
ar-tists mere-ly cut a ca-per. And prompt-ly dis-ap-

SUIT: 

- knife, My  
- pear; But

*f* *f* *ff*

SUIT: 

por-traits, though they may be dul-ler, Are far more true to  
I, with seis-sors and some pa-per, Carve out a great ea-

*f* *molto.* *f* *rit:*



*meno.*

SUIT: life! To flat-ter folks I don't en-deav-our; Just fix the shadows that they cast! But  
-reer! And tho' the pass-ing years re-mind me That naught was made to last, My

*rit.**Quiet.*

SUIT: these shall sure-ly live for ev-er, When I am but a shad-ow of the past!  
fame I'll sure-ly leave be-hind me, A-mong the fleeting shad-ows of the past!

5 *Moderato.*

SUIT: Ah, my sil-hou-ette, ah! sim-ple sil-hou-ette, ah! —

SUIT: Per-fect as a work of art should be! Just a sil-hou-ette, ah! —

SUIT: Noth-ing more, and yet, ah! — Worth the whole wide world and all to me!



SUIT: 

Por - traits bright and tra - - gie -

*mf*

SUIT: 

Spring to sight like ma - gie! Like - ness - es I

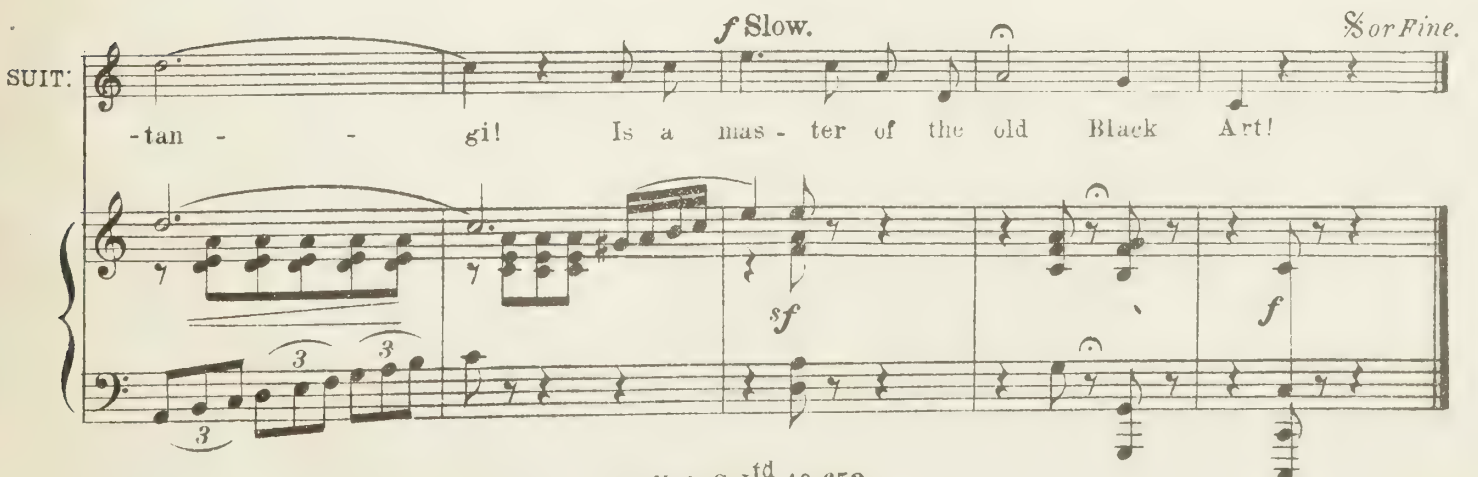
*mf*

SUIT: 

fix! I know the tricks by heart! Su-i - tan - - gil - Su-i -

*f* *mf*

*Allegro.*

SUIT: 

-tan - - gil! Is a mas - ter of the old Black Art!

*f* *sf*

*f* *Slow.* *For Fine.*

# Nº 4. Trio. "THINKING AND DREAMING OF YOU!"

MARIANA ADRIAN AND SUTANGI.

*Allegretto alla musette.*



MARIANA.

When you and I are part - ed, A hun-dred miles or

*a tempo.*

MAR: so, Though I am broken-heart-ed, I'll love you still, you know!

SUTANGI. (Aside.)

It's real-ly time that we got

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SUIT: ADRIAN. *meno:*

start-ed, But I just can't go! Our hearts, what-e'er be - tide us, With

*f* *fp meno: fp* *fp*

ADR: *a tempo.*

ten-der thoughts shall thrill! Though deep - est seas di - vide us, Our love is deep-er

*p a tempo.*

SUITANGI. (Aside.) MARIANA.

ADR: still! Oh, please don't talk a - bout the sea; It al ways makes me ill! The

MAR: *meno:*

dark-est clouds at last roll by, And Love can nev - er die! When

*meno: f rit: pp*

MAR: *p* you've gone a - way, *mf* And we're far, far a - part, *p* By night and by

MAR: day You shall live in my heart!

ADRIAN And wher - ev - er we are, And what -

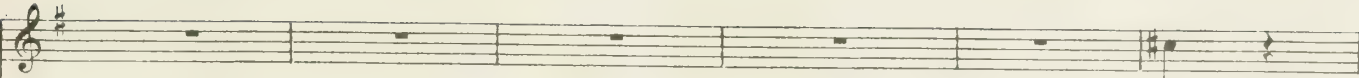
MAR: I shall al - ways be think - ing and dream - ing of

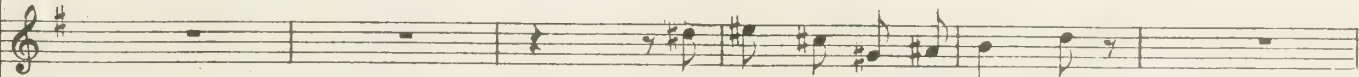
ADR: - ev - er we do, I shall al - ways be think - ing and dream - ing of


MAR: *a tempo.* you! Just one more kiss, be - fore you go! Just one!


ADR: you!

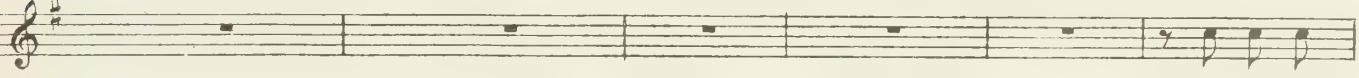


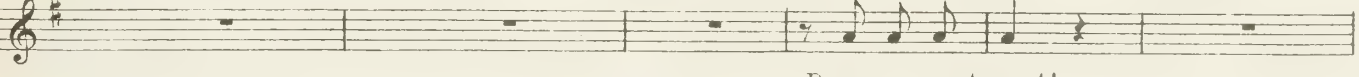
MAR:  No!

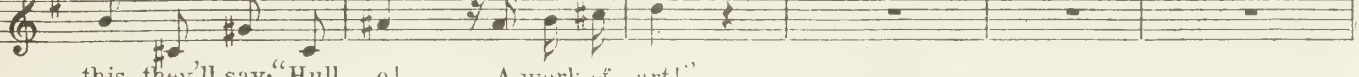
ADR:  I know you won't for-get me!


SUITANGI.  Just one more snip and lo! the pic - tures' done! When they see



MAR:  My own sweet

ADR:  Dear, we must part!

SUIT:  this they'll say: "Hull - o! A work of art!"



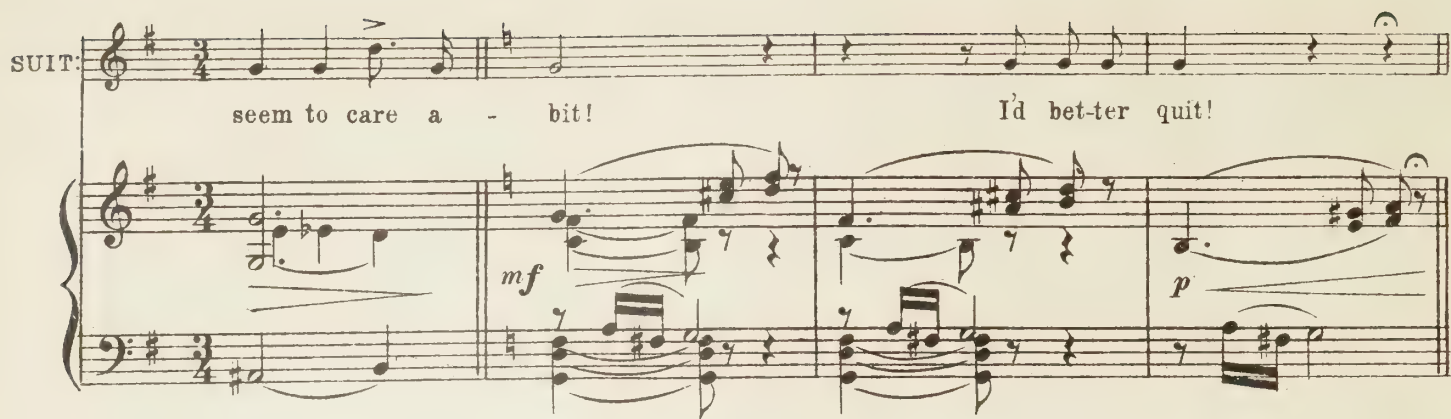
*P sub.* *cresc.*

MAR:  - heart!

ADR:  This por-trait is cer - tain to make a hit! Not it! They don't



*fz* *p* *rit:*

SUIT: 

seem to care a - bit! I'd bet-ter quit!

*mf* *p*

SUIT: 

Just a sil - hou - ette, ah! Noth - ing much, and yet, ah! —

*mf*

SUIT: 

Worth far more than all the world to me!

*p*

SUIT: 

Slow.

Come, my sil - hou - ette, ah! — Home we'd bet-ter get, ah! —



SUIT: *rit:* *Slow:*

Two, they say, is com-pan-y, not three!

*rit:* *p* *ff*

Moderato.

MARIANA.

I shall al-ways be

ADRIAN.

I shall al-ways be

Moderato.

*ff* *p*

MAR:

think-ing and dream-ing of you!

ADR:

think-ing and dream-ing of you!

*morendo: pp* *p a tempo.*

*pp* *pp*

## Nº 5. ENSEMBLE.

(SOPHIE, SUTANGI, SPROTTI AND GIRLS.

Vivace.

The musical score is written for a piano and features four systems of music. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Vivace.' and the dynamic is 'f' (forte). The first system shows a piano introduction with a treble staff playing a rhythmic melody and a bass staff providing harmonic support. The second system continues the piano part. The third system introduces a new melodic line in the treble staff. The fourth system features a complex piano accompaniment with rapid sixteenth-note patterns in both staves, culminating in a final chord.

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SPROTTI:

The

*ff*

1

SPR: great So-phie La-valle per-mit me now to in-tro - duce! You hon-our

*fp* *mf* *fp*

SUITANGI.

SUIT: me! If my poor house to her is of the slight-est use, I

*p*

Quick.

SUIT: -hard-ly need say how glad I'll be!

*fp* *ff* *ff*

3 3 3

*ff*

(2)

SOPHIE.

Quieter.

Your

*ff* *fz* *mf*

(3)

Tempo di mazurka.

SOPH:

hos - pit - al - i - ty's de - light - ful, And we're in such a plight That

SOPH:

if your cas - tle is - n't quite full, We'd love to stay the night! Don't

SPROTTI:

SOPH: (Aside.)

I'm

SPR:

let the fel - low make ad - vanc - es! He's bound to go too far!



(meaningly.)

SOPH: quite con-tent to take my chanc-es! I know what old men are! And

SUIT:

(4)

SUIT: now that you have found your way here, And you con-sent to stay here.

Sprotti. (Annoyed.)

SUIT: Why on-ly stop a short night? Much bet-ter stay a fort-night! No!

*p* *pp*

Sophie. (Archly.) *rit:* *Slow.*

He's ev-i-dent-ly heard of me! Wher-

SPR: No! That can-not, can-not be!

*rit:* *mf* *Slow.*

⑤ Moderato.

SOPH: - ev-er good dan-cing is known, From plas-tic pose to gay pir-ou -

SOPH: - ette, I stand in a class of my own;

SOPH: I hav-nt a ri-val as yet! Wher -

SOPH: - ev-er I'm billed to per - form. As soon as it's known that I'm go-ing to



*poco rit:*

SOPH: dance, The the-at-re's tak-en by storm, The house is sold out in ad-

*poco rit:*

⑥ *a tempo.* SPROTTI: Allegretto con motto.

SPR: - vance! As light and grace-ful as a fea-ther, She

*a tempo.* *mf*

SPR: al - ways makes a hit! Ad - mir - ers wait for hours to - geth - er To

SUITANGI.

SPR: stand be-hind the Pit! Her tri-umphs I venot yet at - tend - ed But

*ff* *p*

SUIT: luck-i - ly I'm thin! Next time the Free list is sus - pend - ed, I

*meno:* (7)

SUIT: hope you'll let me in!

SOPH: SOPHIE.  
Of course he'll be de - light - ed!

SUIT: SUITANGI.  
You

SUIT: make me so ex - cit - ed, And, if it does - n't bore you, I'll prom - ise to en -



SOPHIE.

That I most cer-tain-ly shan't mind; You are so kind! So ver-y kind! Wher-

SUIT:

-core you!

*pp*

(8) Moderato con moto.

SOPH:

- ev - er good danc - ing is known,

From plas - tic

SUIT:

*poco legato.*

Wher - ev - er good danc - ing is

SPR:

Wher - ev - er good danc - ing is known,

She stands a - lone in a class of her

She stands a - lone in a class of her

Moderato con moto.

SOPH: pose to gay pi - rou - ette, I

SUIT: known! A pose or a gay pi - rou

SPR: A pose or a gay pi - rou - ette,

own, Hi hi hi! hi hi hi!

own, Hi hi hi! hi hi hi!

SOPH: stand in a class of my own, I

SUIT: - ette, She stands in a class of her

SPR: She stands in a class of her own,

No ri - val yet E'er was

No ri - val yet. E'er was



SOPH: hav - nt a ri - val as yet! Wher -

SUIT: own, There's no one to ri - val her

SPR: There's no one to ri - val her yet!

met! Hi hi hi! hi hi hi!

met! Hi hi hi! hi hi hi!

SOPH: ev - er I'm billed to per - form, As soon as it's

SUIT: yet! Wher - ev - er she's billed to per -

SPR: Wher - ev - er she's billed to per - form

The pub - lic swarm When she's billed to per -

The pub - lic swarm When she's billed to per -

SOPH: known that I'm go - ing to dance. The

SUIT: - form, As soon as it's known that she's go - ing to

SPR: As soon as it's known that she's go - ing to dance.

-form! Ha ha ha! Ha ha ha!

-form! Ha ha ha! Ha ha ha!

*poco rit.*

SOPH: the - at - re's ta - ken by storm, The house is sold out in ad -

SUIT: dance, The the - at - re's ta - ken by storm, It's sold out in ad -

SPR: The the - at - re's ta - ken by storm, It's sold out in ad -

The house is ——— sold out for weeks in ad -

The house is ——— sold out for weeks in ad -

*p* *poco rit.*



*a tempo.*

⑨ Allegro con fuoco.

33

SOPH: *vance!*

SUIT: *vance!*

SPR: *vance!*

*vance!*

*vance!*

*Allegro con fuoco.*

*a tempo.*

*fp*

⑩ Più mosso.

*f*

*f*

*ff*

*f*

# No. 6. Song. "LAND O' MINE!"

BELOVAR AND CHORUS OF SOLDIERS.

Quiet. Chorus.

Land o' mine! I hear you call-ing! Ev'-ry sol-dier's heart-en-thrall-ing,

Quiet.

*mf* *f*

BELOVAR. *p*

Land-o'-mine!

When the shades of night are fall-ing! Still I hear you call-ing, Land-o'-mine, Land-o'-mine!

Quicker. *rit:*

Still I hear you call-ing, Land o' mine! Ab-sence on-ly makes the heart grow fonder far!

Still I hear you call-ing, Land o' mine! Ab-sence on-ly makes the heart grow fonder Far a-field we

Quicker. *rit:*



BEL: *Broadly.* *rit.*

Though far a-field we wan - der, Where-so-e'er we roam, Still we dream of  
 wan-der, far! Yet our thoughts out yon-der are! Home is there, and still we dream of

*Broadly.* *rit.*

BEL: Home! Maid o' mine, where is your lov-er?

Home! Maid o' - mine, where is your lov-er?

*p*

BEL: For his kiss-es are you year-ning? Do you long for his re-turn-ing?

For his kiss-es are you year-ning? Do you long for his re-turn-ing?

*mf*

BEL: Maid o' mine! Do you miss your lov-er, Maid o' mine?

Do you miss your lov-er, Maid - o' mine? Maid o' mine! Do you miss your lov-er, Maid o' mine?

*p*

BEL: *rit.*  
 Jour-neys end, they say, in lov-ers' meet-ing! Ah! Soon I shall give you  
 Jour-neys end, they say, in lov-ers' meet-ing! Life is but a fleet-ing hour!

*f* *rit.*

BEL: greet - ing! Home re-turn-ing! Home!  
 Soon I'll give you greet-ing! Soon! Home re-turn-ing

*f*

BEL: To that maid o' mine!  
 To that maid o' mine!

*rit.* *p* *pp*



# Nº 7. DUET.

37

SOPHIE AND BELOVAR.

Tempo di Mazurka.

Piano introduction in D major, 3/4 time. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The piece begins with a forte (*f*) dynamic.

SOPHIE.

To-day who is the world's greatest dan- cer?

Sophie's first vocal line and piano accompaniment. The vocal line is in D major, 3/4 time, starting with a half rest followed by a quarter note. The piano accompaniment continues the eighth-note pattern. Dynamics include *fz*, *f*, *p*, and *f*.

SOPH

'Tis I! And so ev-'ry one would ans-wer! My art on Eur-o-pe-an stag-es Among the

Sophie's second vocal line and piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment features triplets and a crescendo. Dynamics include *fz*, *p*, and *f*.

(She dances.)

SOPH

sev-en won-ders of the age is!

Sophie's third vocal line and piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment features triplets and a crescendo. Dynamics include *f*.

## BELOVAR.

I'm sure it's ev - 'ry-thing that's en-trance-ing; But I'm not

BEL. versed in that kind of danc - ing! We sold - ier men when we've done with fight - ing,

BEL. Seek en - ter-tain - ment that's more ex - cit - ing!

## SOPHIE.

All



Tempo di Gavotte.

39

SOPH: ov - er the earth, Where there's dancing that's worth An-y public es-teen, I'm considered su-preme! I'm the fierce-ly you dance That I fan-cy, per-chance, As a lov-er your passion In sim-i-lar fas-hion You

SOPH: star of the show, As I flit, to and fro, On the tip of my toe, Just so! seek to ex-press, And with e - qual suc-cess! You are luck-y? Con-fess! Ah, yes!

BELOVAR.

That tip-toe - ing game Seems to me rath-er tame! And it I've learnt that a man Has to take what he can, And to

BEL: leaves me quite chil - ly, It's re - ally so sill - y To dance, all a lone. The steps that you've shown - I'd pay no at - ten - tion To rules of in - ven - tion To beg for a kiss May well seem a - miss; Its

## Recitativo.

SOPHIE.

BEL: *No dan-cer you? A sol-dier*  
*I'm not that sort! Though you may*

feel a bit fool-ish, I own!  
 bet-ter to take one, like this!

## Recitativo.

BEL: *too!*  
*be!*

SOPH: *too!*  
*be!*

BEL: *Just watch me! This is what I do!*  
*I'll teach you, If you'll dance with me!*

## Moderato march.

BEL: *When the bug-les sound "ThAd-vance!" When we hear them blow!*

When the bug-les sound "ThAd-vance!" When we hear them blow!

BEL: *That's the time to see me dance— Dance to meet the foe!*  
*You shall fear no false a-larms*

BEL: *That's the time to see me dance— Dance to meet the foe!*  
*You shall fear no false a-larms*

BEL: *That's the time to see me dance— Dance to meet the foe!*  
*You shall fear no false a-larms*



VEL: If your heart be free! When you hear the "Call to Arms" You shall dance with me!

*mf rit: ff*

Dance. Vivace.

*ff mf*

*f p Sub:*

*mf cresc: ff*

1. 2.

So

*fz p fz*

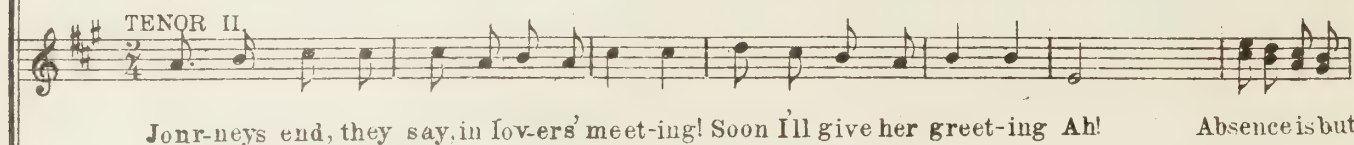
## Nº 8. FINALE.

Lively. (SOLDIERS.)

TENOR I.



TENOR II.



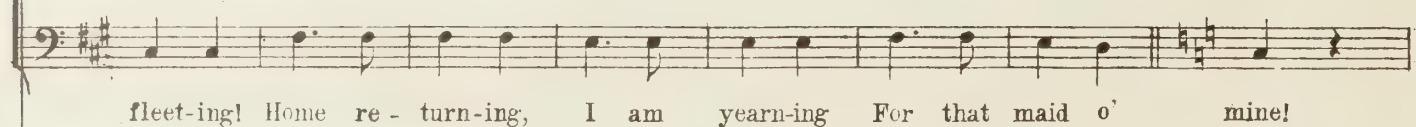
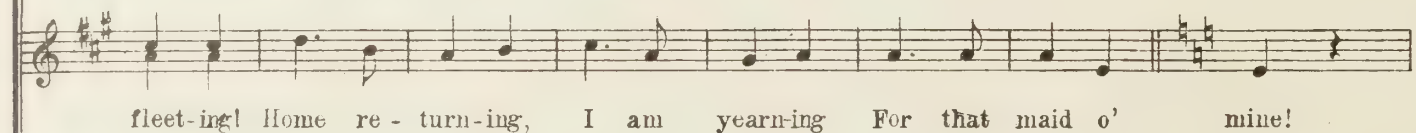
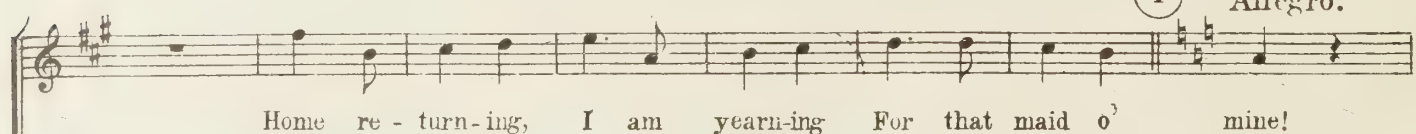
BASS I. II.



Lively.



① Allegro.



①





SOPRAN:

GIRLS.

ALT:

What's that?

(At the window.)

Sol - diers! Look! Ov - er there!

All round the

*mf*

All round the house, I do de -

house!

Sol - diers ev - ry - where!

44 (2) Quick march.

GIRLS.

-clare! They're sol - diers; — for we've seen them! They should pro-

They're sol - diers; — for we've seen them! They should pro-

(2) Quick march.

(Enter SPROTTI.)

SPR.

Now then! Now then! What's all this noise?

GIRLS.

-vide some fun, be-tween them!

-vide some fun, be-tween them!

(3) (dancing round him.)

GIRLS.

Dont you dare in - ter - fere with our joys! For you know how we

dote on the boys!



SPROTTI. ④ Allegro.

Who would be a poor, em-bar-assed Im-pre-sa-ri-o?

*mf*

SPR: By a troupe of

*mf* *f*

SPR: dan-cers har-assed. Al-ways on the go!

*mf* *f*

⑤ Meno.

SPR: Tho' I would a-void a scan-dal, And for peace I pine, They're a

*p* *ff*

⑥

tick - lish lot to hand - le, Are these girls of mine!

*ff* *f*

⑦

*ff* *f*

AN OFFICER. Hello! Hello! Good evening, Ladies!

*pp sub.*

SPROTTI. Excuse me! These are not Ladies; they're members of my Corps de Ballet!

OFFICER. All the better; (to Girls) Prepare to receive Cavaliers! (to Officers) Charge!

*f*



(The Officers storm the Girls and capture them.)

**8** Allegro.

ALL.

OFFICERS.

Al-ways do it

If you wish to ban-ish care, Al-ways do it

*poco meno:*

Allegro.

thus!

If you'll dance with us!

thus!

Love and laugh-ter you shall share,

If you'll dance with us!

**9** Dance. Vivace.

*mf*

*cresc:*

*ff*

**10**

BELOVAR.

(11)

Ah, that's right, boys! Keep things bright, boys! Time is

*p*

BEL. short, we must con-fess! For we march a-way to-night, boys!


BEL. In an hour, or ev-en less!

GIRLS:


Not rea-ly!

*ppp*

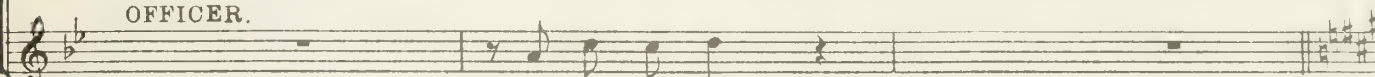


BEL: 


We leave to-day!

ISOLANI. 

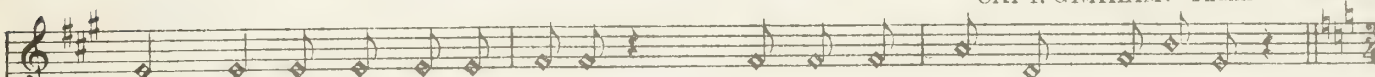
How ex - as-per-a-ting! Our

OFFICER. 


What, can't we stay, GIRLS. Oh!




SPROTTI (aside.)  
CAPT. GRAHAM. "Thanks? Heaven."


ISO: 

Colon - el's plans there's no frust-ra-ting; When he com - mands us, we o-bey!



BELOVAR. 


And what does our host say?

SUITANGI. 

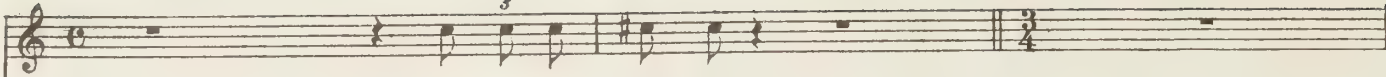
That din-ner, sir, is wai - ting!


*Slow.*


*mf*





Lively.

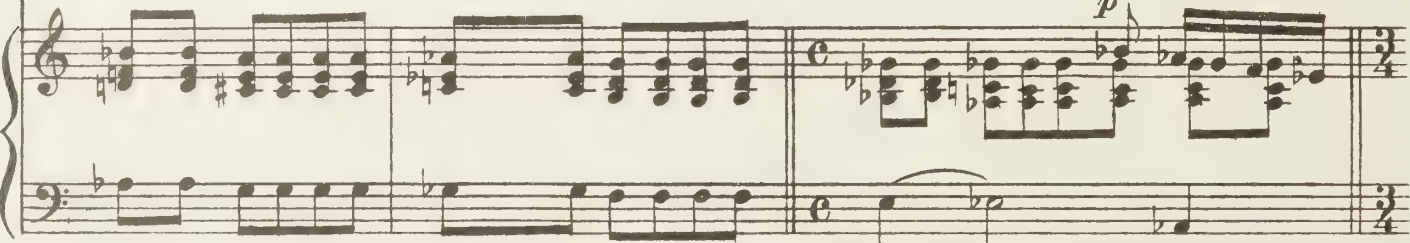
BEL:   
Where is our host - ess?

SUIT:   
She - yes - the

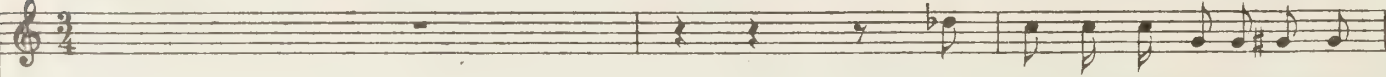
  
Lively. *f* *p*

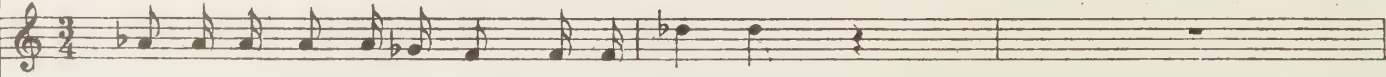
BEL:   
Still in - dis - posed?


SUIT:   
Count-ess — She's

  
*p*

(13) Quiet.

BEL:   
Oh, well, if she's really com-ing—

SUIT:   
just coming down, as I meant to have told you!

  
Quiet.



**BEL.** *Maestoso.*

And tell her the old la-dy's com-ing down to re-ceive her guests!

**SPROTTI.**

I'll fetch So-phie now!

*Maestoso.*

*ff*

14

*ff*

*p sub.*

3

**SUITANGI.** *(Enter MARIANA.)*

The Coun-tes Bel-tra-mi! May I pre-sent my wife!

*ff*

*meno f*

*p sub.*

3

3

(15) *Quietly but in same tempo.*

SOP: *p* What charm and grace! What a rare, won-der-ful crea-ture!

ALT: Fair in form and

TEN: In form and face

BASS: What love-lin-ess and grace!

(15) *mf*

SOP: Her hus - band old

ALT: fea - ture, The proud-est of her race! It was

TEN: What a per-fect crea-ture! What grace! Her hus - band

BASS: Her hus - band is old

SOP: He must have been bold To pur - sue her

ALT: bold Of a hus - band so old Thus to woo her!

TEN: old He was so ver - y bold,

BASS: He must have been bold, Or else he had wealth un - told

*ff*



SOP: And woo her! We won-der what was she at! What

ALT: He must have had gold, Or what was she at?

TEN: Or else he had gold! Or what was she at?

BASS: Mil - lions in gold! Or what was she

SOP: could she be at, we won-der, This young and love-ly ar-ist-o-cratic,

ALT: What-ev-er was she at, we won-der, This young and love-ly

TEN: What-ev-er was she at, we won-der, This young and love-ly

BASS: at? We won-der what she was at, This young and love-ly

SOP: To wed an old fos-sil like that!

ALT: ar-is-to-cratic, To wed an old fos-sil like that!

TEN: ar-is-to-cratic, To wed an old fos-sil like that!

BASS: ar-is-to-cratic, To wed an old fos-sil like that!

MARIANA.

To come here I have been com-man-ded!

BELOVAR.

Com-man-ded"? Ah, no!

Meno.

(16) Quiet.

MAR:

The'ord-ers from a

guest, are some-what un-ex-pect-ed, So courteous a re-

MAR:

-quest could hard-ly be neg-lect-ed!

My humb-lest of a-

MAR:

po-lo-gies are due!

I hope I have-nt in-con-ven-ienced you!



## (17) BELOVAR.

BEL: Ah, sure-ly not! You see, I'm the of-fen-der, clear-ly!

The musical score for the first system features a vocal line for BEL and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Ah, sure-ly not! You see, I'm the of-fen-der, clear-ly!". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature. The piano part has a complex, flowing melody with many sixteenth and thirty-second notes, and a bass line with chords and single notes.

BEL: I beg you most sin-cere-ly To pard-on me!

The musical score for the second system continues the vocal line for BEL and the piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "I beg you most sin-cere-ly To pard-on me!". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature. The piano part has a complex, flowing melody with many sixteenth and thirty-second notes, and a bass line with chords and single notes. There are dynamic markings "rit." and "ff" in the piano part.

## (18)

BEL: These are such stirr-ing times in which we

The musical score for the third system continues the vocal line for BEL and the piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "These are such stirr-ing times in which we". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature. The piano part has a complex, flowing melody with many sixteenth and thirty-second notes, and a bass line with chords and single notes. There is a dynamic marking "p" in the piano part.

BEL: live! That I be-haved so rude-ly pray for-give!

The musical score for the fourth system continues the vocal line for BEL and the piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "live! That I be-haved so rude-ly pray for-give!". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature. The piano part has a complex, flowing melody with many sixteenth and thirty-second notes, and a bass line with chords and single notes. There are dynamic markings "f" and "cresc:" in the piano part.

## Allegro. (TO OFFICERS.)

BEL:

This is your host-ess, re-coll-ect, sirs! Her ev-'ry wish must be re-spect-ed! To

MARIANA.

On-ly one thing:

TO MARIANA.

BEL:

this your strict compliance I re-quire! Is there an-y-thing you de-sire?\_\_

MAR:

To\_\_ wish you a pleas-ant jour-ney, And bid you all good-night!

SUITANGI.

We bid you all good-

*poco rit.* *a tempo.*



19 Broadly

SUIT: 

- night!



SOP: 

What love-li-ness and grace are hers! How we

ALT: 

What love-li-ness and grace! What could she be

TEN: 

What beauty and grace!

BASS: 

Beau - - ty and



SOP: won - der what she was at! What could she be at, we

ALT: at! What - ever was she at, What - ev - er was she at, we

TEN: How love - ly a face! What ev - er was she at, we

BASS: grace! How love - ly a face! We

M<sup>r</sup> GRAHAM. 3

SOP: won - der, This young and love - ly a - ris - to - crat, to mar - ry *that!*

ALT: won - der! To mar - ry a man like that!

TEN: won - der! How could she mar - ry such a man as that!

BASS: M<sup>r</sup> GRAHAM. won - der what she was at!



Enter Dostal.

DOSTAL.

Oh, Colon-el! My men have cap - tured a spy! A

This system contains the first musical system for Dostal's entry. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of eighth and sixteenth notes, with a forte (f) dynamic marking.

ped - lar, shab - by, old and pale, sir, Who says he cuts sil-hou

*P rit.*

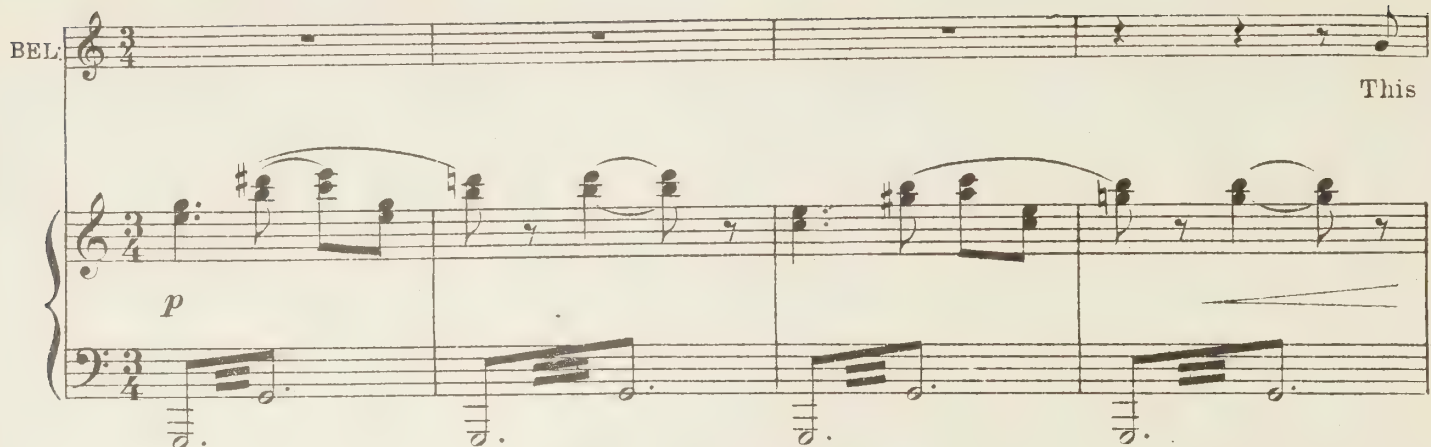
This system contains the second musical system for Dostal's entry. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note pattern in the bass and a more active melody in the treble. A piano (p) and ritardando (rit.) marking is present.

(MARIANA suppresses a cry.) BELOVAR. (Speaks) Bring him in!

- ettes for sale, sir!

This system contains the third musical system for Dostal's entry. It includes a vocal line and a piano accompaniment. The piano part features triplets and a forte (f) dynamic marking. The vocal line has a triplet of eighth notes.

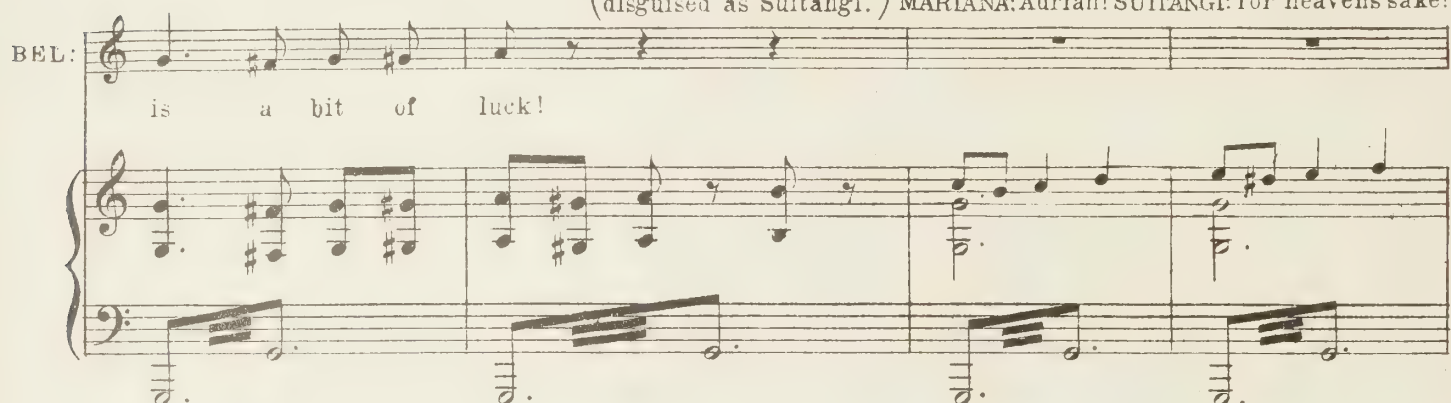
This system contains the fourth musical system for Dostal's entry. The piano accompaniment is prominent, featuring a strong bass line with triplets and a forte (f) dynamic marking. The vocal line continues with a triplet of eighth notes.

BEL:  This

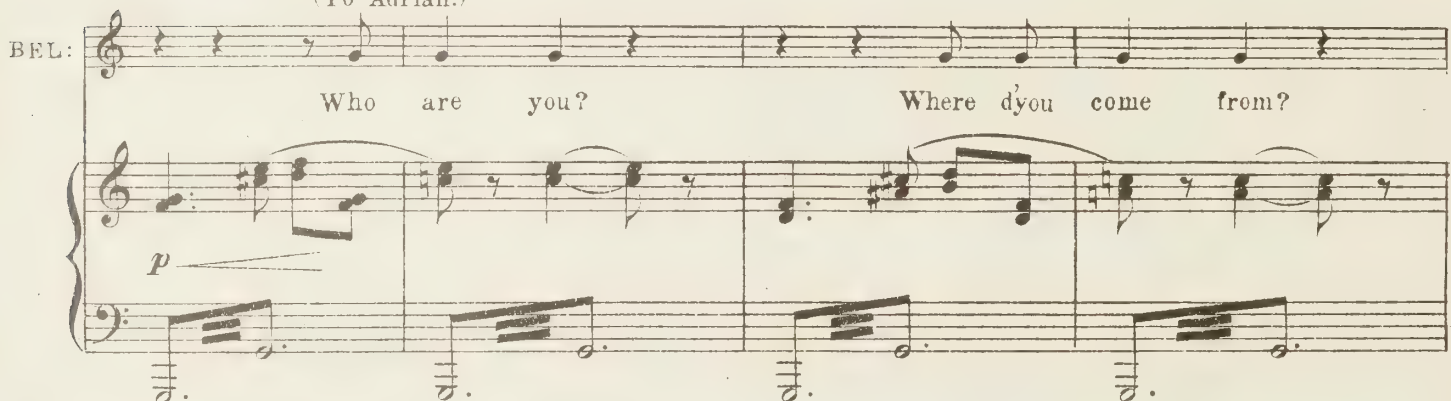
*p*

(Dostal brings in Adrian)  
(disguised as Suitangi.)

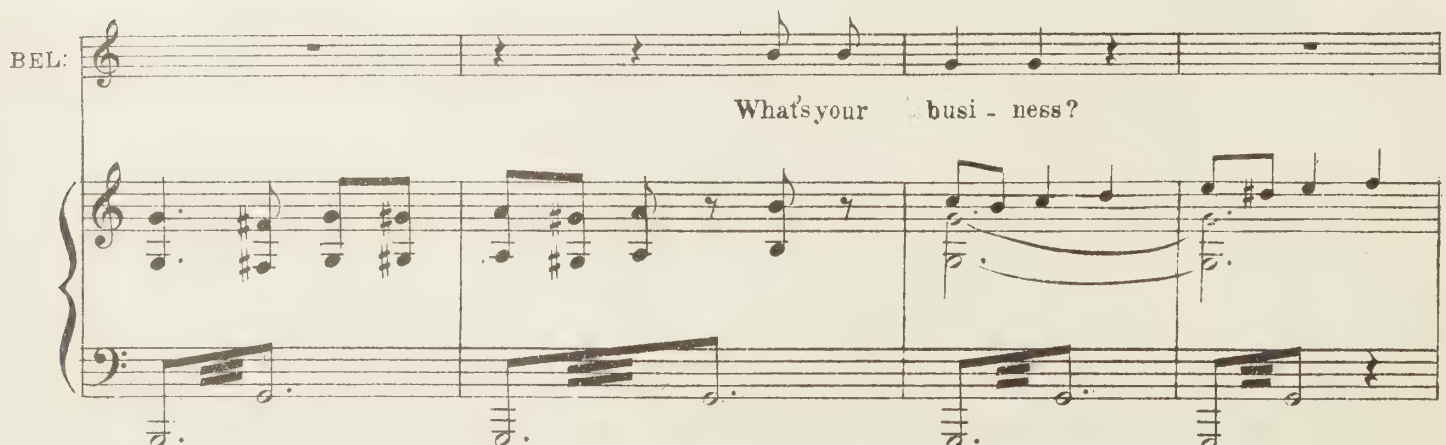
(aside to her) Sh!  
MARIANA: Adrian! SUITANGI: for heaven's sake!

BEL:  is a bit of luck!

(To Adrian.)

BEL:  Who are you? Where d'you come from?

*p*

BEL:  What's your busi - ness?



## Tempo di Valse.

ADRIAN.

Im ver - y harm - less, you'll a - gree!

BELOVAR. *f*

What are you

ADR:

A wand - ring art - ist, as you see!

(22) Quicker.

BEL: do - ing here at this hour of the night?

ADR:

I

(22) Quicker.

*f* furioso. *mf*

(Speaks) (To join the rebels!)

Very quick.

BEL: You dog! You're a spy!

ADR: jour - ney to Mil - an!

*p* *ff*

*Ad.*

MARIANA.

He is no spy! He is no

*p*

(23) Drawn out.

MAR: spy! He's come to this cas - tle for man - y a year,

*mysterioso.*

MAR: To cut sil - hou - ettes, in days gone by! A poor old ped - lar, And

*3*



MAR: of - ten star-ving! *rit molto.* He is no spy! *accel.* Good heav-ens, no! These

MAR: sil - hou - ettes he's al-ways car-ving! Look! Sim-ple rub-bish!

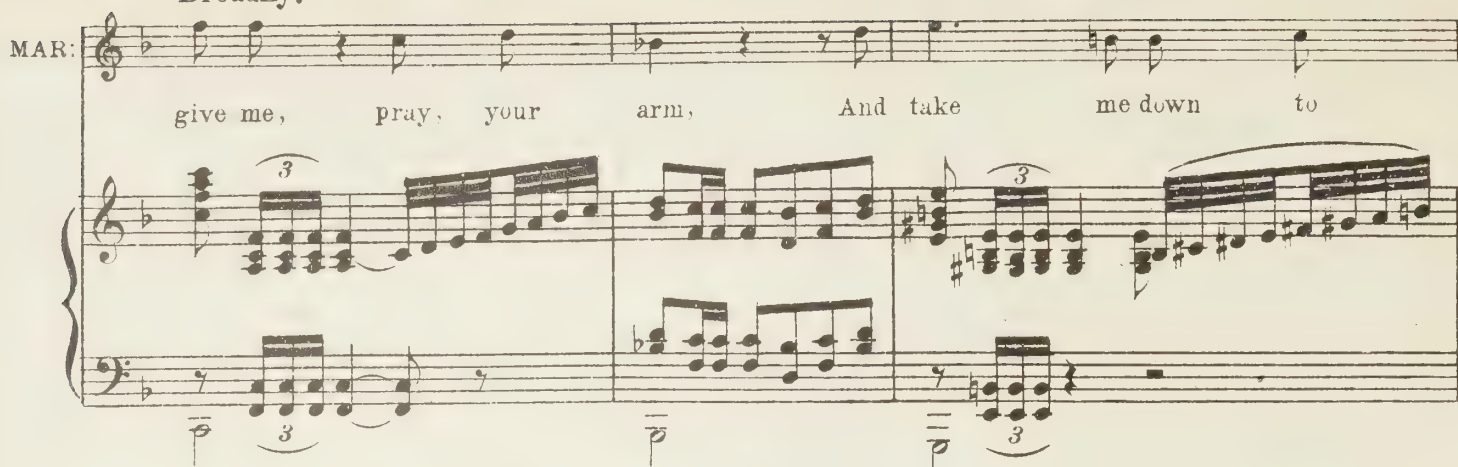
MAR: Ut - ter - ly worth-less! This poor

SUIT: Oh! Ut - ter - ly worth-less? Quite so!

SUITANGI.

MAR: *Quicker.* tramp that you've caught, He's rea-ly not worth a thought! So

Broadly.

MAR: 

give me, pray, your arm, And take me down to


(25) Tempo di gavotte.

MAR: 

din - ner! When one en - ter - tains so charm - ing a guest, Then one may

*poco rit.* *espress.*

BELOVAR.

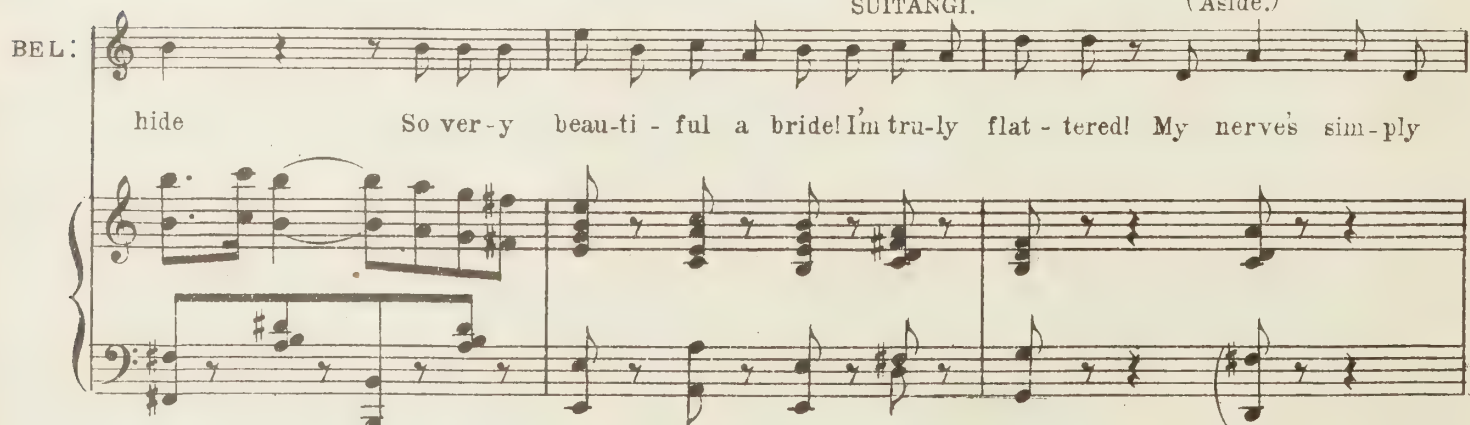
MAR: 

well for-get the rest! I'm not sur-prised the Count should wish to

*ff* *p*

SUITANGI.

(Aside.)

BEL: 

hide So ver-y beau-ti - ful a bride! I'm tru-ly flat - tered! My nerves sim-ply



BELOVAR.

SUIT:

shat-tered!

DOSTAL.

Kick him out of doors!

*tempo.*

And what be-comes of this fel-low here?

MARIANA. (26) to Adrian.

Get out of here! —

Get out of here!

*rubato..*

MAR:

Quiet.

(Adrian reluctantly goes out, helped by a kick from

Dostal.)

*morendo.*

MARIANA (aside) Saved!

(27)

BELOVAR.

Vivace.

Bring wine!

Let's drink a toast to our

G. P.

(To Mariana.)

BEL:

host - ess!

I hope that you will join us  
*a tempo.*

MARIANA. (Hysterically.)

Yes, of course! \_\_\_\_\_

And why

BEL:

tool!

(Laughing.)

MAR:

not, \_\_\_\_\_

Give me wine! \_\_\_\_\_

*p Sub.**cresc:*



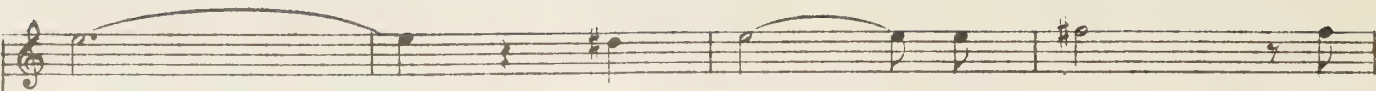
Piano introduction for 'Fiery waltz'. The piece is in 3/4 time and begins with a forte (*ff*) dynamic. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

MARIANA. (28) Fiery waltz.

First vocal entry and piano accompaniment. The vocal line begins with the lyrics "Ah! wine is the giv - er of glad -". The piano accompaniment starts with a mezzo-forte (*fp*) dynamic. The right hand has a melody with eighth notes, and the left hand provides a harmonic accompaniment. The key signature has one sharp (F#).

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics "- ness, A draught of nec - tar di - vine! As". The piano accompaniment features a mezzo-forte (*fp*) dynamic. The right hand has a melody with eighth notes, and the left hand provides a harmonic accompaniment. The key signature has one sharp (F#).

Third vocal entry and piano accompaniment. The vocal line continues with the lyrics "mak - er of mirth and of mad - - ness, There's naught on the earth like". The piano accompaniment features a mezzo-forte (*fp*) dynamic and includes a *poco rit.* (ritardando) marking. The right hand has a melody with eighth notes, and the left hand provides a harmonic accompaniment. The key signature has one sharp (F#).

MAR: 

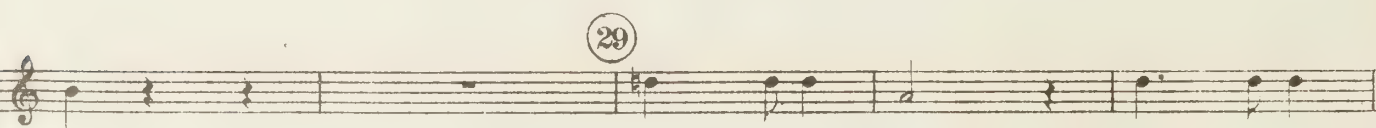
wine! \_\_\_\_\_ For hearts, \_\_\_\_\_ we know, More

*a tempo.*

*ff* *p Sub.*

MAR: 

ten - der grow, And eyes \_\_\_\_\_ more bright - - ly

MAR: 

shine! Love is in - spired, Pass - ion is

*ff* *p Sub.*



MAR: fired, By wine! By wine!

Chorus:

By

MAR: By wine! wine!

wine!

*p*

BELOVAR(speaks) By Heaven, there's wine in her veins!

Ah!

*accel.*

BEL: wine brings de - light to each lov - - er, A bliss that

BEL: none can de - fine! The se - cret of joy we dis - cov - er, A -

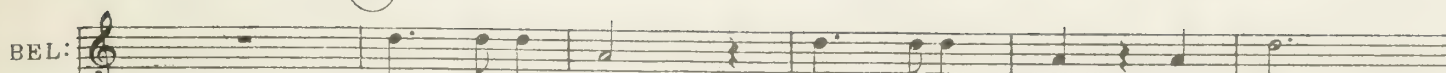
BEL: - flame with the ar - dour of wine! More hope there seems In

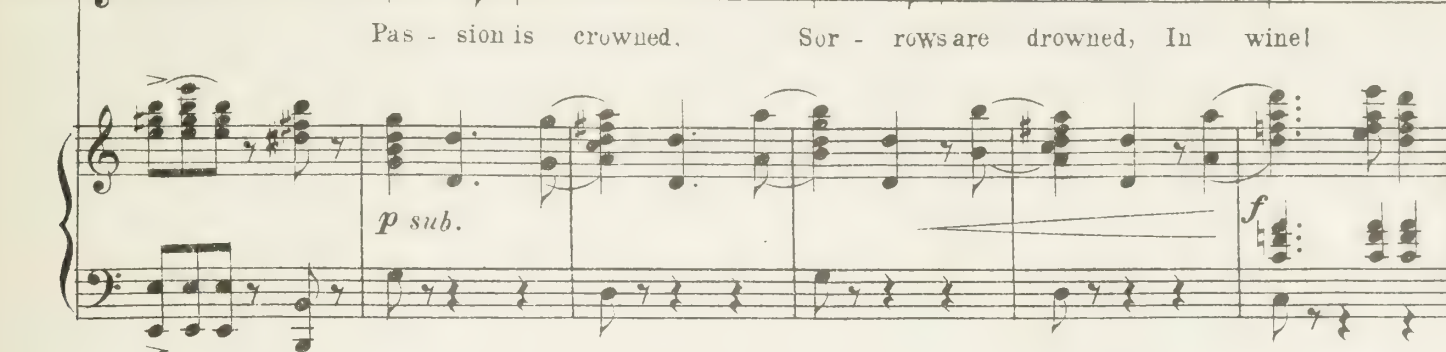
*a tempo.*

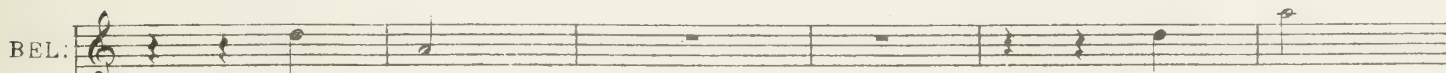
BEL: all the schemes That we in dreams de - sign!

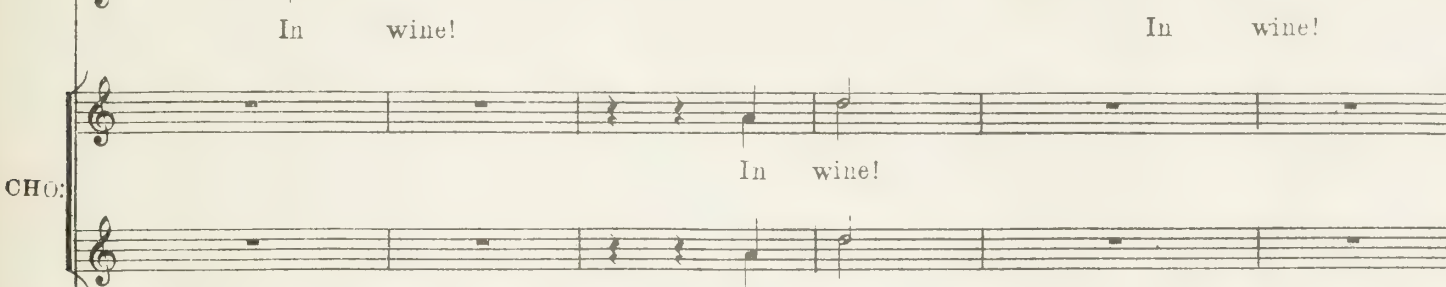



(31)

BEL:   
 Pas - sion is crowned, Sor - rows are drowned, In wine!

  
*p sub.* *f*

BEL:   
 In wine! In wine!

CHO:   
 In wine!

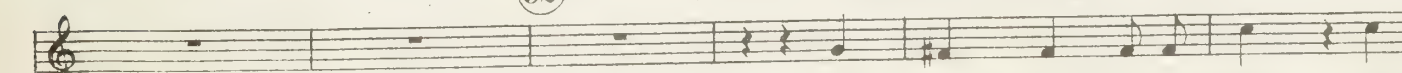


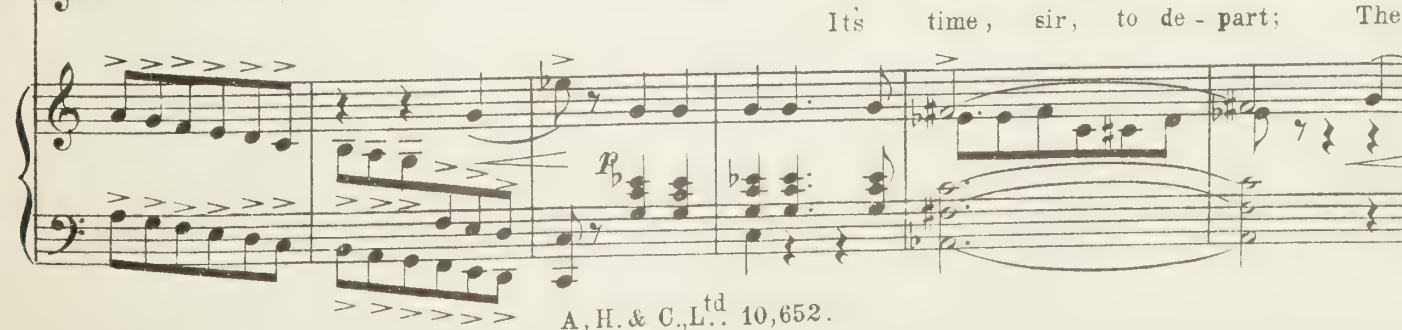
Enter DOSTAL.

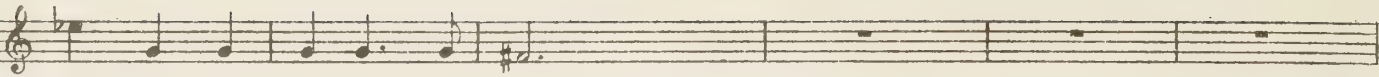
  
*p* *f*

(32)


DOSTAL: (To Belovar.)

  
 It's time, sir, to de - part; The

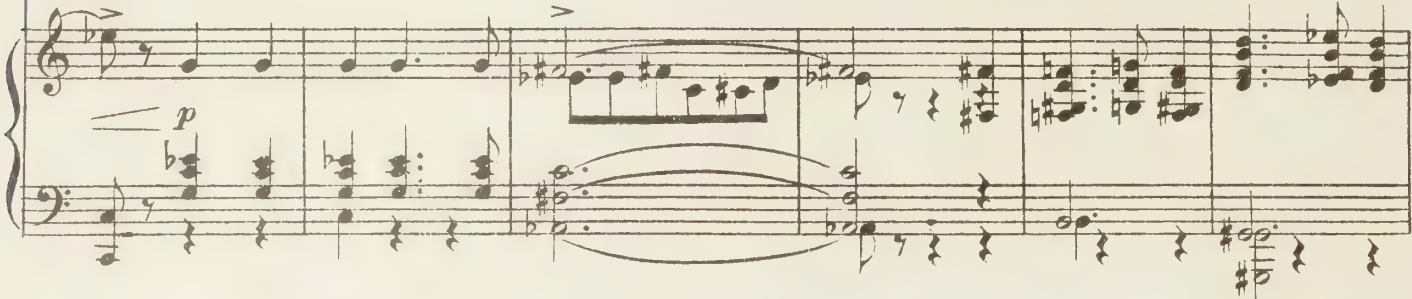
  
*p* *f*

DOST: 

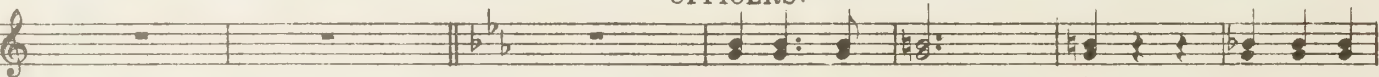
reg - i - ment's read - y to start!

Chorus. (GIRLS.) 


Oh! no! no! no! We real - ly can't



let you go!

OFFICERS. 

Things are so gay here, we hoped to



spend — a day here!





Or-ders we must o - bey here!

*f marc.*

BELOVAR.

Chorus. We stay here!

Hur - rah! Hoo - ray!

*ff*

*f*

MARIANA. (aside) Good heavens! they're staying! BELOVAR.

Ah!

GIRLS. Ah!

OFFICERS. Ah!

*accel.*

## (34) Fiery waltz.

BEL: wine is the giv - er of glad - - ness, A draught of  
 wine! The giv - er of glad - ness is wine!  
 wine! The giv - er of glad - ness is wine!

BEL: nec - tar di - vine! As ma - ker of mirth and of mad - -  
 What nec - tar di - vine, is wine For mirth and  
 What nec - tar di - vine, is wine For mirth and

BEL: -ness, There's naught on the earth like wine! For  
 mad - ness, Naught on the earth's like wine!  
 mad - ness, Naught on the earth's like wine!



BEL: hearts, we know, More ten - - der grow, And

*P Sub.*

BEL: eyes more bright - - ly shine!

GIRLS.

With wine! with wine! with

OFFICERS.

With wine! with wine! with

*ff*

BEL: Love is in - spired, Pas - sion is fired,

wine! Love is in - spired, Pas - sion is

wine! Love is in - spired, Pas - sion is

*35*

By wine! By wine! By

fired By wine! By wine! By

fired By wine! By wine! By

The piano accompaniment features a melody with a 7-measure rest and a 7-measure phrase, with a 7-measure rest and a 7-measure phrase in the bass line.

wine!

wine!

wine!

The piano accompaniment features a melody with a 7-measure rest and a 7-measure phrase, with a 7-measure rest and a 7-measure phrase in the bass line.

(Enter SPROTTI & SOPHIE.)

*f* *p*

The piano accompaniment features a melody with a 7-measure rest and a 7-measure phrase, with a 7-measure rest and a 7-measure phrase in the bass line.



*espress.* There you are! I've done it!

*mf*

*pp*

SPR: It want - ed some nerve, But I did - n't swerve!

*> pp*

SPR: Thus I've suc - ceed - ed, And got what you need - - -

SPR: - ed! Here is the Count - ess, you'll ob -

(37)

A little slower. BELOVAR. (Offering his arm to Mariana.)

May I have the hon - - our,

SOPHIE(aside) Good.

SPR:

- serve.

(37)

*dolce.*

SOPHIE .(Going up to him.)

(He takes no notice of her.)

But Colon - el!

BEL:

Count - ess?

SOPH:

Oh! Colo - - nel!

*rit.*



(BELOVAR leads MARIANA out on his arm.)

Will you allow me? 79

38

Maestoso.

ISOLANI (To Sophie.)

Prince Isolani.

SOPHIE. (To Sprotti who tries to interfere.) Run away and play!

(She goes out with Prince.)

(All follow who sadly picks up but Suitangi)

the silhouettes.

SUITANGI.

Worth-less old rub-bish, Ah! me!

My poor sil-hou - ette, ah!

Rubato.

Broadly.

Curtain falls quickly.

## ACT 2.

## No 9. OPENING CHORUS AND DANCE.

SUITANGI, SPROTTI, OFFICERS &amp; CHORUS.

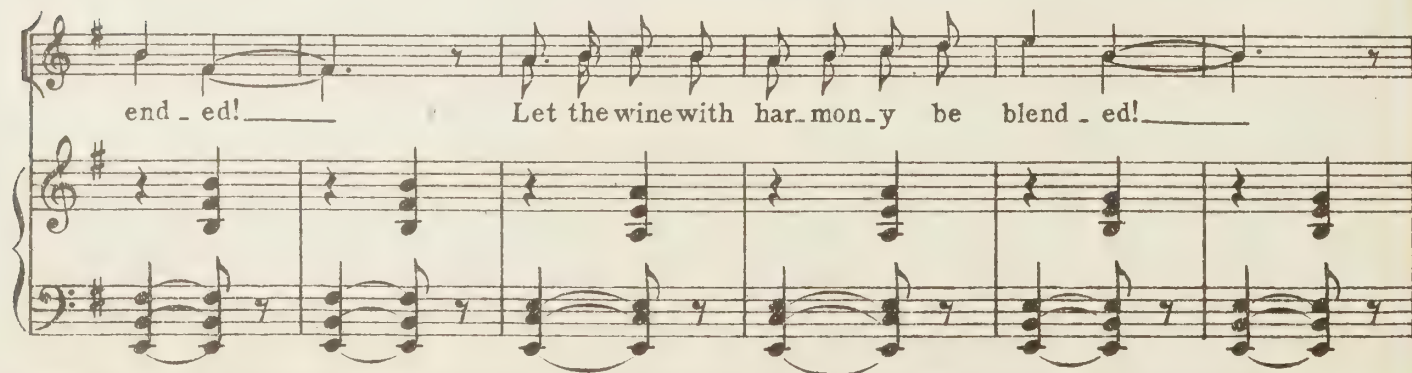
*Allegro con fuoco.**Meno.**(CURTAIN RISES.)**Allegro moderato.*

SUITANGI, SPROTTI, OFFICERS &amp; CHORUS.



end - ed! \_\_\_\_\_

Let the wine with har-mon-y be blend - ed! \_\_\_\_\_





*meno*

To the winds dull care we're flinging! Set the welkin loudly ring-ing! We'll raise the

*f* *mf*

① *Quicker.*

roof off without sing-ing! Fas-ter and fas-ter the mus-ic

*f* *ff*

grows! Time hur-ries past when the red wine flows!

*ff* *f*

*Broader.* *ten.* *ten.* *Slower.*

Come, ladies, don't be shy! Come, boys, your throats are dry! While there's a bottle left, we won't say die!

*ten.* *ten.* *p*

82 ② DANCE.  
Allegro moderato.

This musical score is for a dance piece, measures 82-91. It is written for piano in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The score is divided into two main sections: measures 82-89 and measures 90-91. The first section (measures 82-89) is marked 'Allegro moderato' and features a variety of dynamics including *ff*, *f*, *p*, and *p sub.*. It includes a triplet of eighth notes in measure 83 and a section of sixteenth-note chords in measures 87-89. The second section (measures 90-91) is marked 'Presto' and features a triplet of eighth notes in measure 90 and a final measure (91) with a *fff* dynamic. The score is written in a standard musical notation with a grand staff (treble and bass clefs) and includes various musical symbols such as notes, rests, and dynamic markings.

82 *ff* *f* *p* *p sub.* *mf poco a poco* *cresc.* *fp* *molto* *cresc.* *ff* *Presto.* *fff*



# Nº 9a. Song. "WITH ME!"

83

ROSINA.

Tempo di marcia.

ROSINA. To be flirt - ed with by  
ROSINA. When a Count is hav - ing

ROS:

nobs in smart so - ci - e - ty Does - n't fill me with the ver - y least anx -  
din - ner at a Duch - ess - 's, He may thrill be - cause her lit - tle fin - ger

ROS:

- i - e - ty; For, in love, you know, there's noth - ing like var - i - e - ty!  
touch - es his! But an hon - est foot - man's heart can feel as much as his!

ROS:

I'm con - tent to let a gent get sent - im - en - tal, now and then! Though I  
And you cant up - braid a par - lour - maid be - cause she feels it too! If she's

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don't al-low un-due fam-il-i-ar-i-ty Or a sin-gle word that  
sweet up-on the but-ler, don't be hard on her! If she lets the coach-man

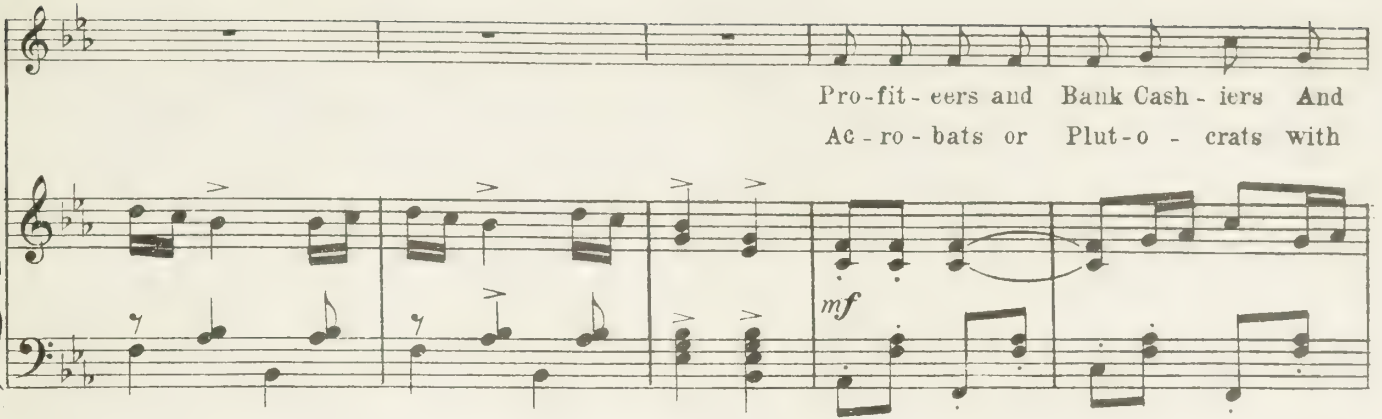
bor-ders on vul-gar-i-ty, I con-fess I'm ver-y fond of pop-u-  
kiss her, you must par-don her! That a man may be a Grand Duke or a

-lar-i-ty! I'm a ter-ror, make no er-ror, with all sorts and kinds of  
gar-den-er Does-nt wor-ry me, or flur-ry me, so long as he is

men!  
true!

Dance.



ROS: 

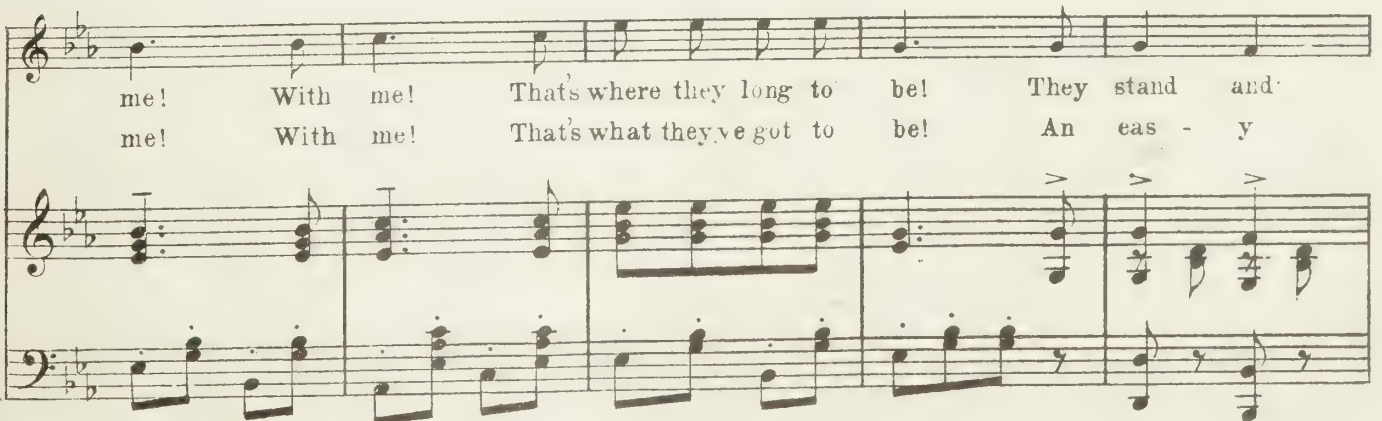
Pro-fit-eers and Bank Cash-iers And  
Ac-ro-bats or Plut-o-crats with

ROS: 

Bom-ar-diers drop in to teal Proud or hum-ble, In they tum-ble, Quite a jum-ble,  
Hom-burg hats up-on their knee! Mas-ter tai-lors, Pris-on jai-lors, Jol-ly sail-ors,

ROS: 

you'll a-gree! Short or tall ones, Large or small ones, They are all In love with me! With  
home from sea! Dark or fair men, I don't care, So long as they're In love with me! With

ROS: 

me! With me! That's where they long to be! They stand and  
me! With me! That's what they've got to be! An eas-y

ROS: wait task, At our back gate! You too, it's true, May  
Yet all I ask! And so, al-though You've

ROS: like to join the queue! And as, you see, My Sun - days are  
noth-ing much to show: No fam - 'ly tree Or proud ped - i -

ROS: free, You've still a chance of walk-ing out with me!  
-gree ——— You've still a chance of walk-ing out with me!

## DANCE.



# No 10. DUET:- A WOMAN'S 'NO'

MARIANA and BELOVAR.

Moderato.

BELOVAR.

That la - dy there was too well

*ppp*

treated; The man too chival-rous, I vow! If his - to - ry could be re -

*ppp*

MARIANA.

If you were

*pp* *grazioso* *p*

MAR. he, you would be heed-ing Her gen - tle plead-ing, And be a man of hon-our

MAR. too!

BELOVAR.

I'm won-der-ing what I should do

*ff* *ritard.* *f marcato*

BEL. If she were half as fair as you! If a man

*molto accelerando* *ritard.* *fp* *pp* *f*

BEL. sees such charmand such beau-ty, Hon-our and du - ty Go to the wall,  
rose she holds in her hand; In vain she has planned Her beau-ty to hide;



COL. But if a wo-man has strength to de - fy him. If she de -  
Is it her fate to be plucked like a flow'r, Just kept for an

And he is bound to fall!  
Love will not be de - nied!

*mf*

MAR. - ny him once and for all?  
hour and then cast a - side?

BEL. Where there's a wo - man Man is but  
Bash - ful and ten - der, She will sur -

*f*

BEL. hu - man, And if pas - sion should call, 'Neath her  
- ren - der And let love be her guide, For her

*poco rit.* *Tempo I.*

*poco rit.* *mf*

man-tle of snows Where the blood warmly flows, Who knows what her heart would dis - close — The  
 love-li-ness grows With each kiss she be-stows. <sup>MAR.</sup> By "she" you must mean I sup - pose — The

*ritard.*

*p* *ritard.* *pp*

La - dy of the Rose! <sup>MAR.</sup> The heart of a la - dy in er - mine might beat,  
 La - dy of the Rose! <sup>BEL.</sup> 'Tis said that he - re - di - ty for - ges a chain,

*pp*

Her lov - er to - day would encounter de - feat! He'd  
 And what has once happened may happen a - gain! <sup>MAR:</sup> Ah,

*6*

find his ad - van - ces with - stood!  
 that I would nev - er en - dure!

*6* *3* *pp*



BELOVAR.

Moderato, (fast Waltz time) 91

Im not quite so sure that he would! }  
BEL: May-be, but one can't be too sure! } Some - times you may say

The first system of the musical score. The vocal line (treble clef) begins with a treble clef and a key signature of one sharp (F#). It contains two triplet markings over the first two measures. The piano accompaniment (grand staff) starts with a bass clef and a key signature of one sharp. It includes a piano (*p*) dynamic marking in the third measure.

"No!" Some-times you may say "Yes!"

The second system of the musical score. The vocal line continues with the lyrics "No!" and "Yes!". The piano accompaniment features a sixteenth-note arpeggiated figure in the right hand, marked with a '6' and a slur.

Or whis - per - ing low With your cheeks all a - glow, You

The third system of the musical score. The vocal line continues with the lyrics "Or whis - per - ing low With your cheeks all a - glow, You". The piano accompaniment continues with the arpeggiated figure.

*ritard.* leave a poor man to guess! *a tempo* So pa - tient

The fourth system of the musical score. The vocal line includes the instruction *ritard.* (ritardando) before "leave a poor man to guess!" and *a tempo* (allegretto) before "So pa - tient". The piano accompaniment also includes the *a tempo* instruction.

BEL. *rit.*  
he must grow. And when the years e -

BEL. -lapse — The fu - ture will show That al - though she says

BEL. "No!" A wo - man may mean — "Per-haps!" BEL. Fair as the

BEL. (Spoken) MARIANA:- What is it that you want of me? BELOVAR:- Mariana!  
- haps!"



MARIANA:- Ah no, I can't allow it. BELOVAR Just one kiss! MARIANA No! No! BELOVAR May'n't I even kiss your hand?

I promise to be good! MARIANA I wonder! BELOVAR. Give me a token, a little sign of sympathy: that rose of yours!

MARIANA One only gives flowers to a man when he comes to say "Good-Bye!"

BELOVAR. Will you give it me then? MARIANA Per-haps!

## Nº 11. TRIO:- WHEN MEN GROW OLDER.

SOPHIE - SUTANGI - SPOTTI.

Allegretto, jolly.

The piano introduction is in 3/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff starts with a half note D4, followed by a quarter note E4, and then a half note F#4. The bass staff starts with a half note D3, followed by a quarter note E3, and then a half note F#3. The music is marked *mf* and ends with a *sfz* (sforzando) accent on the final chord.

SUT. Youth's the time for love, they tell us, But of youth I'm nev - er jea - lous; Mid - dle age, so  
 SUT. Wine, they say, im - proves with keep - ing; Un - ripe corn's not fit for reap - ing; Peo - ple bar a

The piano accompaniment for the first vocal line is in 3/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff starts with a half note D4, followed by a quarter note E4, and then a half note F#4. The bass staff starts with a half note D3, followed by a quarter note E3, and then a half note F#3. The music is marked *p* (piano).

I'll en - gage, is fin - er far!  
 green ci - gar, it's much too new!

SOPHIE. Love-sick boys aren't worth the wor - ry,  
 SOPHIE. Pic - tures by some ear - ly mas - ter

The piano accompaniment for the second vocal line is in 3/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff starts with a half note D4, followed by a quarter note E4, and then a half note F#4. The bass staff starts with a half note D3, followed by a quarter note E3, and then a half note F#3. The music is marked *mf* and *p* (piano).

As from flow'r to flow'r they hur - ry; Off they'll flut - ter, like the but - ter -  
 Al - ways seem to sell much fast - er Than the smart - est mod - ern ar - tist's

The piano accompaniment for the third vocal line is in 3/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff starts with a half note D4, followed by a quarter note E4, and then a half note F#4. The bass staff starts with a half note D3, followed by a quarter note E3, and then a half note F#3. The music is marked *mf* and *p* (piano).



flies they are!  
ev - er do!

SPROTTI. Young men's hearts are too hot - blood - ed: Love's an art the  
SPROTTI. Dear - est cheese is the ma - tur - est! An - cient wheezes

old have stud - ied; Six - ty four must know much more than sev - en - teen!  
are the sur - est! Pas - sion mel - lows when a fel - low's in his prime!

*poco meno*

SUIT. Ro - me - o's a per - fect fooz - ler When he's matched a - gainst Me - thus 'lah! He gets stymied,  
SUIT. Yes, the age for pay - ing court is What they call the "Roaring For - ties;" There's no bett' - un

ev - 'ry - time, up - on the green!  
then the vet - 'ran, ev - 'ry time!

*poco rit.*

ALL.  $\frac{1}{2}$  As men grow

old - er, They get no cold - er, Their hearts are bold - er, Much bold - er than they

used to be! 1. Of all love's stag - es In history's pag - es The mid - dle  
2. The perfect lov - er, As you'll dis - cov - er, Must be a -

a - ges are the best, you'll see! SUIT. We mendo n't care less Because we're  
-bove the age of fif - ty - three! SOPH. You may be hid - eous, He's not fas -

hair - less, For that in - deed there's no need to con - ceal!  
-tid - ious; It is your smile, not your style, that ap - peals!

SOPHIE. A wo - man, when her friends be - hold her, Wears her age up - on her shoul - der, SUIT. But we  
ALL. For love - ly wo - man, when she's eight - y, Grows a tri - fle dull and weight - y, But a



*poco a poco ritard.*

1.

2.

97

men aren't an - y old - er than we feel.  
man is just as Mate - y as he feels!

*poco a poco ritard.*

*poco a poco cresc.*

*a tempo*

**ff**

## No 12. DUET "I LOVE YOU SO!"

MARIANA - ADRIAN.

Grazioso.

Piano introduction in D major, 3/4 time. The music is marked *Grazioso*. The piano part features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

MARIANA. Oh, do take care, For danger's near! Stand o-ver there, And I'll stop  
ADRIAN. I promise you That clock is slow! What can we do, To make it

The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano).

here! <sup>ADR.</sup> But I can't bear To stay like this!  
go? I nev-er knew Time seem so long!

MAR. We must be wise, There's not a  
MAR. The clock in-deed Is not to

The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano).

doubt, For pry-ing eyes Are all a - bout! <sup>ADR.</sup> In this dis - guise It's safe to  
blame; It keeps its speed Up just the same! Still, you'll con - cede There's some - thing

The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano).



kiss! MAR. It's un-der-stood That you'll be good A lit-tle long-er,  
 wrong! MAR. Yes, I'll be bound, It's ful-ly wound, And tick-ing loud and

please! ADR. We must-n't miss A chance like this, It's one we ought to seize! There's no-one  
 clear! ADR. Those nois-y knocks Are not the clock's; But it's my heart you hear! So let me

near! MAR. It can-not be! ADR. The coast is clear! MAR. I don't a-gree! ADR. Your room is  
 stay! MAR. Ah, do be just! ADR. But why de-lay? MAR. Be-cause we must! ADR. The hour is

*poco a poco cresc*

here! MAR. But then, you see, I've got the key!  
 late! MAR. Yet, sure as fate, You'll have to wait!

*f decresc*

ADR. Why, dear, Let our chances slip by, dear? Though you

ADR. beg me to fly, dear, I'll not go! \_\_\_\_\_

MARIANA. Please, dear, Do as pru-dence de -

MAR. -crees, dear! Must I go on my knees



MAR.

and ask you, so?

ADRIAN.

Now, dear, You are cru - el, I vow,

ADR.

dear! What I crave you'll al - low, dear!

MARIANA.

But sup - pose I say "No!" "No!" "No!"

ADRIAN.

Though, dear, You are cold as the snow,

*p* *pp*

ADR. dear, All my be - ings a - glow, For oh! you

ADR. know, I love you so!

*mf*

1. 2.

*ff* *p*



## DANCE

103

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) are indicated. The piece concludes with a double bar line and repeat dots.

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, connected by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The dynamics are marked as *f* (forte), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). The piece concludes with a final chord marked *fz* (forzando).



## Nº 13 ENSEMBLE.

Allegro molto.

MARIANA.

My husband's gone!

BELOVAR.

Her husband's gone!

No

ADRIAN.

Ah, yes, he's gone!

Allegro molto.


MAR. *(aside)*  
What does he

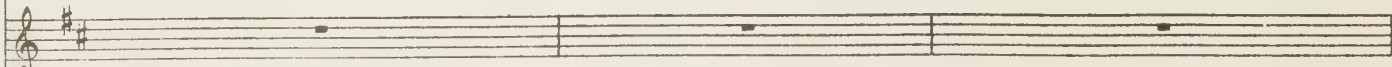
BEL.  
dull for-mal-i-ties need now re-strain us!

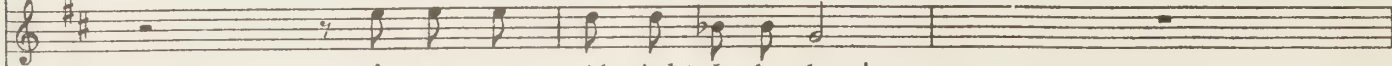
MAR.  
mean?


BEL.  
Our charming hostess now can en-ter-tain us!

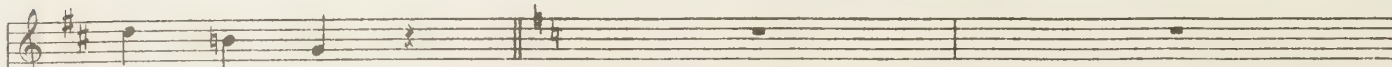
ADRIAN. *(aside)*  
What does he mean?

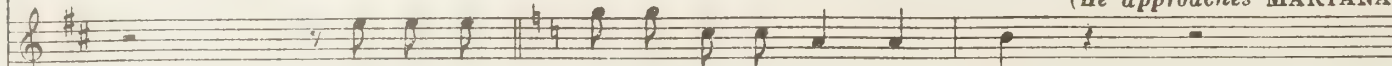
MAR.  To bed we


BEL. 

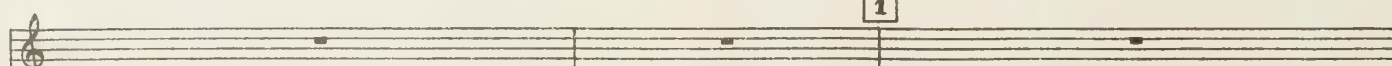
ADR.  It's close on mid-night, I de-clare!

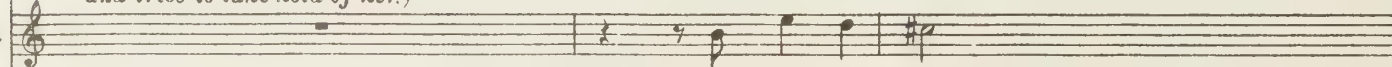


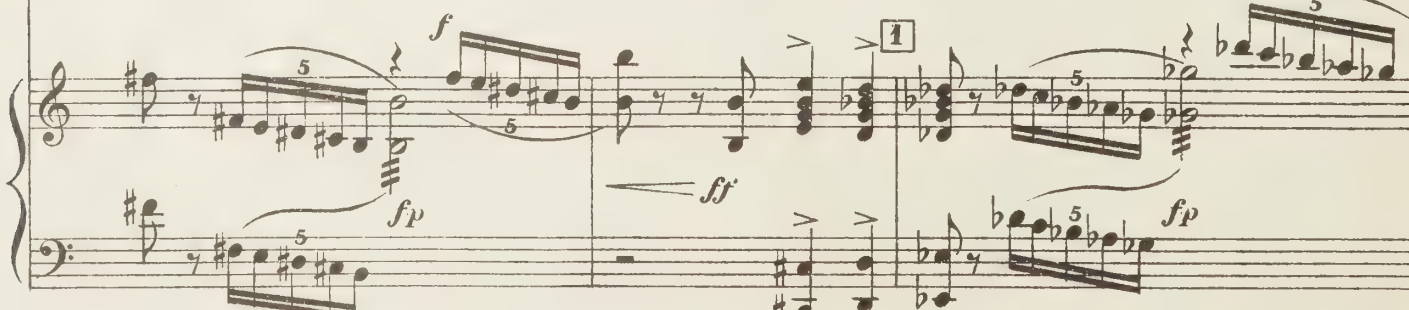
MAR.  must re - pair!

BEL.  But if the op - por - tu - ni - ty is there? *(He approaches MARIANA)*



BEL.  1

ADR. *and tries to take hold of her.)*  You would not dare!





(surprised)

BEL. I should not dare?

*ff*

5

5

Moderato.

ADR. I told the Count I'd guard his la - dy! I gave my word! I think you

Slower.

(To MARIANA)

ADR. heard! If you'll al - low me, and I

*poco rit.*

*p*

ADR. don't pre - sume, I'll do your hus-band's bid - ding, And es -

ADR. *-cort you to your room!* *rit.*

Musical score for ADRIAN (ADR.) in 3/4 time, key of B-flat major. The vocal line consists of a single note followed by a rest. The piano accompaniment features a series of chords in the right hand and a single note in the left hand.

MAR. *Slow.* *MARIANA.*  
Yes! he's right! I'll say Good - night!

Musical score for MARIANA (MAR.) in 3/4 time, key of B-flat major. The vocal line is a single note followed by a rest. The piano accompaniment features a series of chords in the right hand and a single note in the left hand.

BEL. *Quick.* *BELOVAR.*  
I can't

Musical score for BELOVAR (BEL.) in 3/4 time, key of B-flat major. The vocal line is a single note followed by a rest. The piano accompaniment features a series of chords in the right hand and a single note in the left hand.

BEL. *(To ADRIAN)*  
let you dis - ap - pear! As for you,

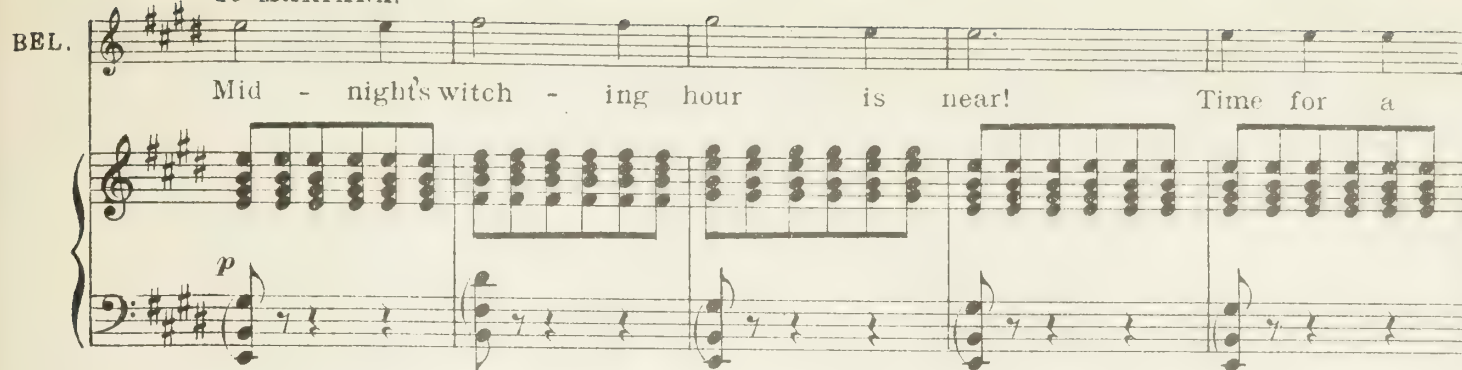
Musical score for BELOVAR (BEL.) in 3/4 time, key of B-flat major. The vocal line is a single note followed by a rest. The piano accompaniment features a series of chords in the right hand and a single note in the left hand.

BEL.  
don't in - ter - fere!

Musical score for BELOVAR (BEL.) in 3/4 time, key of B-flat major. The vocal line is a single note followed by a rest. The piano accompaniment features a series of chords in the right hand and a single note in the left hand.



## To MARIANA.

BEL. 

Mid - night's witch - ing hour is near! Time for a

BEL. 

dance, 'tis clear! Dance a - way till

BEL. 

day is here!

BEL. 

Here's your chance, now,

BEL. to join in a dance, now!

BEL. Come on, boys! Night is soon gone, boys! So

BEL. choose a part-ner each! Come

(To MARIANA) May I have the honour?  
BEL. on, boys



CHORUS.  
SOPRANO.  
ALTO.

111

CHO.

TENOR.  
BASS.

Round the biv-ouac fire!

The is how we love to dance, round the biv-ouac fire!

Pas-sion in each

CHO.

Feet that nev-er tire!

All night through we ban-ish care,

burn-ing glance, Feet that nev-er tire!

MARIANA.

MAR.

Stop, if you

CHO.

And we do it thus!

Life has joys for all to share,

If you dance with

MAR. <sup>5</sup>  
 please, I'm feeling faint, And I can't bear all this heat and glare! Ah! please, let me  
 us!

MAR. <sup>5</sup>  
 be! BELOVAR  
 Not yet, I swear! I won't set you free! Your beau - ty's a snare for a

Drawing out.

BEL.  
 man like me! Your eyes and your hair, Your lips di-

BEL. <sup>Betries to kiss her</sup>  
 -vine, Shall min - gle their kiss - es with mine, dear!



[6] ADRIAN (*rushing between them*)

BEL. *Stop that, you*

BEL. *What?*

ADR. *cad!*

BEL. *You! Clearly this fel - low's mad! Do - stal! (Enter DOSTAL)*

DOSTAL. *Yes, Col' - nel!*

BELOVAR (Spoken)

7  
MARIANA (cries out "Adrian!")

Give this man twenty lash - es!

*p sub.* *ff*

Broad.

BEL. ADRIAN (Taking off his disguise)

What d'you say? A - dri-an? Count A-dri - an Bel-tra - mi is my

*pp* *mp*

ADR. name! This La - dy is my

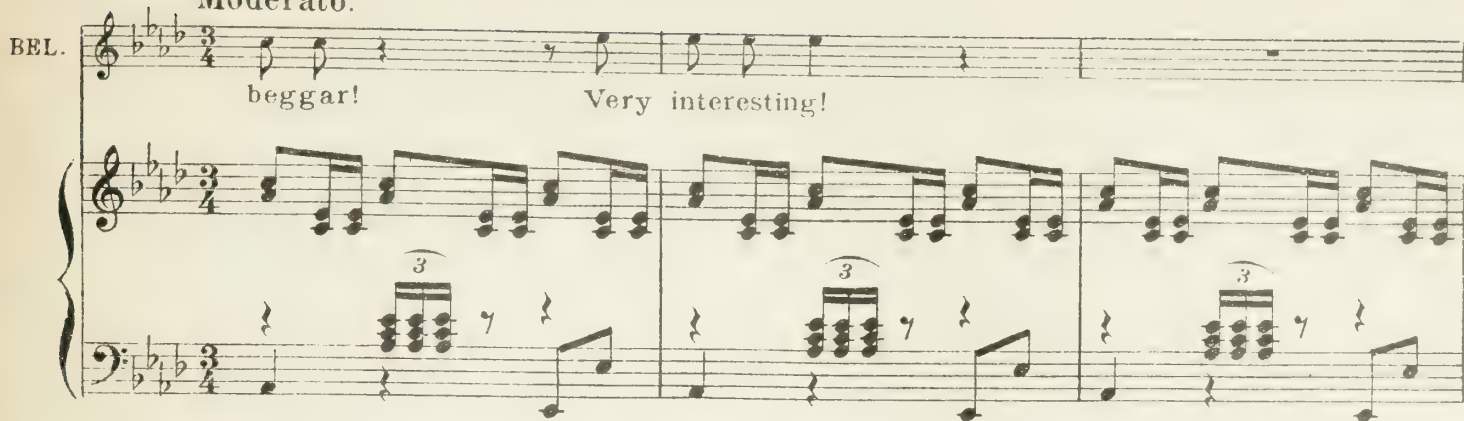
BELOVAR (Spoken)

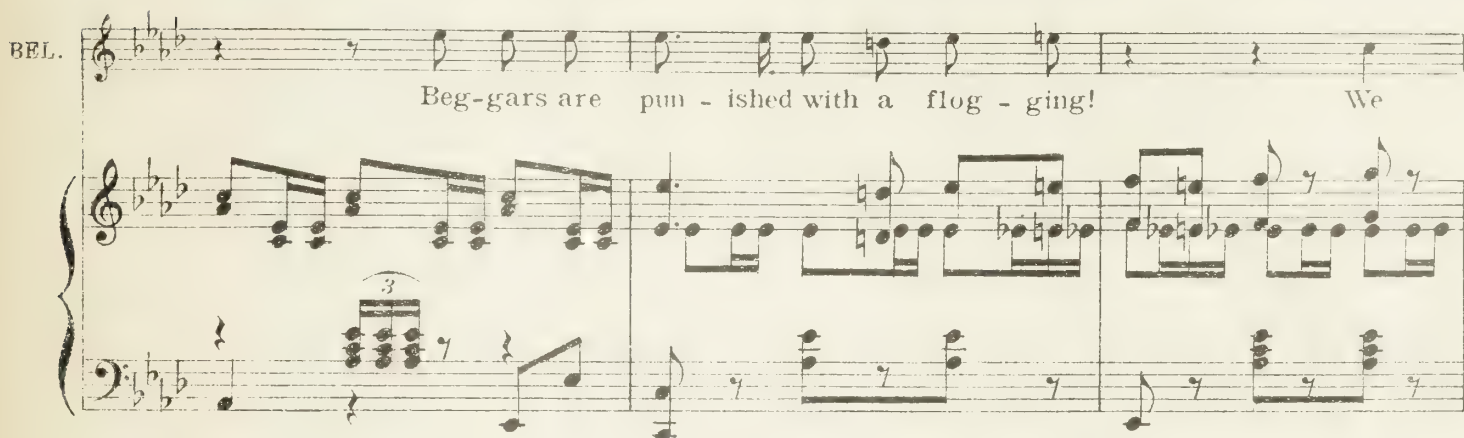
ADR. wife! Oho! The Count, disguised as a

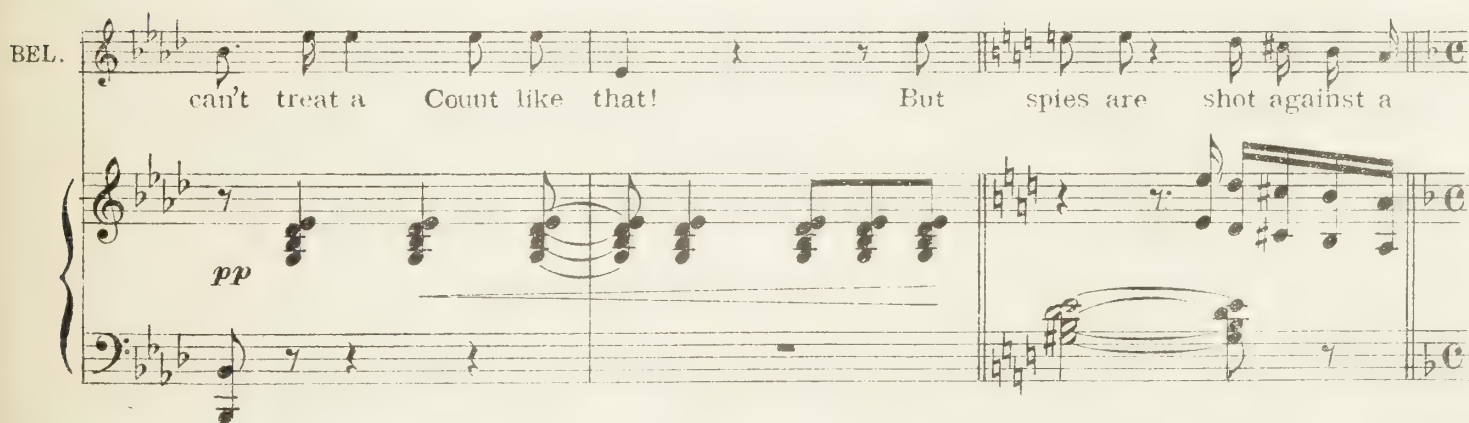
*colla parte* *f* *p*



## Moderato.

BEL. 

BEL. 

BEL. 

## [8] Allegro.

BEL. 

**Slower.***(He bows to ADRIAN  
and goes up stage.)***Moderato.***(MARIANA is about to go on her knees*

BEL.

Count A-drian Bel-tr - a - mi!

*pp**ppp**f**to BELOVAR, but he moves away. SOPHIE whispers to ISOLANI who exit.)**(ADRIAN pulls MAR. to**her feet as DOSTAL  
enters with two soldiers.)*

ADRIAN.

Don't plead for my life, dear!

*sf**p**mf**(to MARIANA.)*

ADR.

Rath-er death than see my own be-lov-ed wife Sac-ri-fice her pride for me! What

*rit.**f*



## Moderato

ADR. ev - er be - fall, You'll re - mem - ber, I know! Where hon - our may

ADR. call me I'm rea - dy to go! *He kisses MARIANA and exit with DOSTAL and soldiers.* Broad.

ISOLANI. *(who has entered, aside to MARIANA.)* *(aloud to BEL.)*  
I know how to save him! May I have

ISOL. leave, sir, Just for to - night? To vis-it my cous - in, sir, The Arch -

SOPHIE.

The Archduke's

BELOVAR.

I can-not grant you leave!

ISOL.

Duke?

MARIANA.

Have you no pi - ty, then? No heart?

SOPH.

ve - ry rich and smart!

BEL.

No! No!

MAR.

(Spoken)

Some

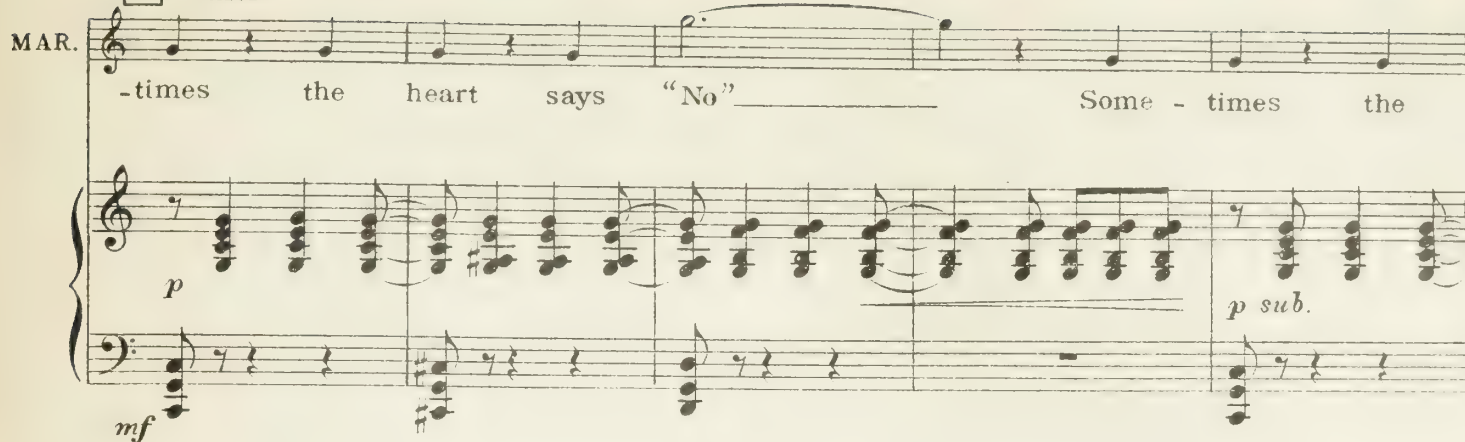
BEL.

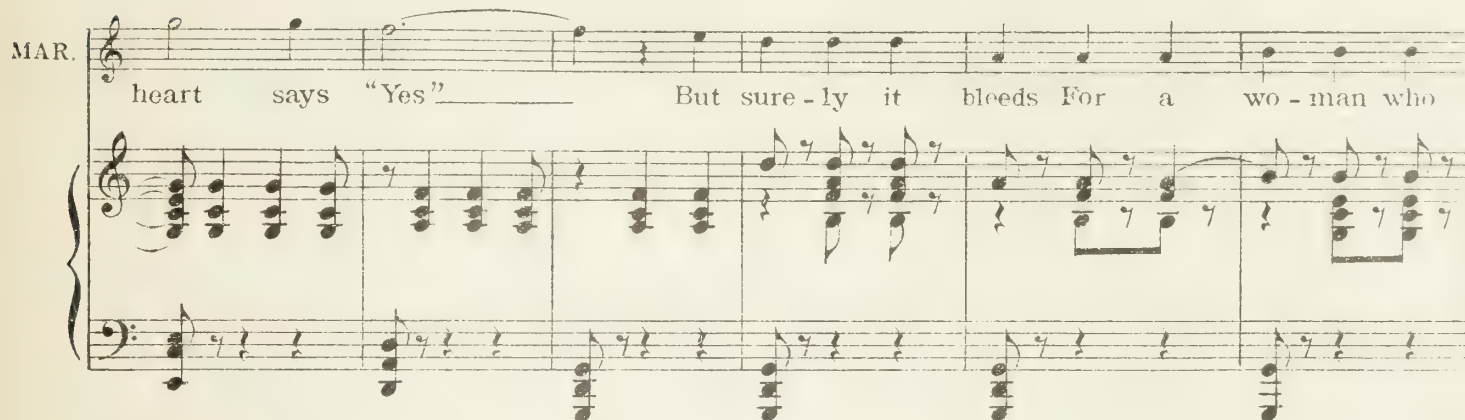
No!

No!



## [10] Waltz.

MAR. 

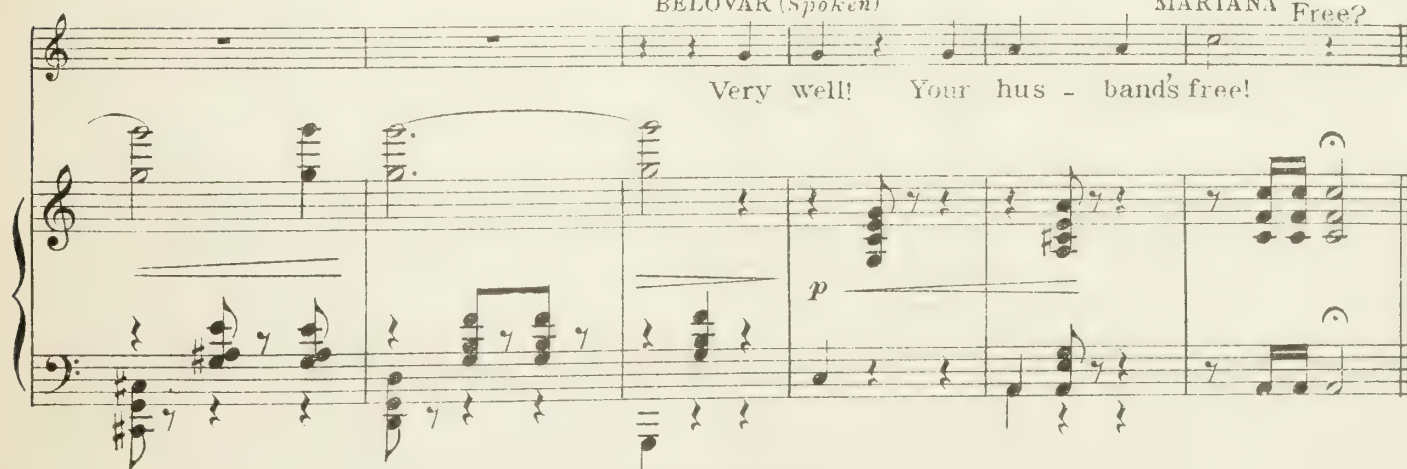
MAR. 

MAR. 

BELOVAR (Spoken)

MARIANA (Spoken)  
Free?

Very well! Your hus - bands free!



## Allegro.

BEL. There's a con - dit - ion at - tached, you know! Do you re - call what happened long a -

BEL. go? A husband's life can be saved a - gain! Unharm'd your husband

BEL. goes? If you will do as she did then, The La - dy of the Rose!

11 MARIANA.  
No! No! No!

BEL. Some -



## Waltz.

BEL. *f* times you may say "No!" *p* Some-times you *gliss.*

BEL. *poco tempo* may say "Yes!" *p* The an-swer you'll give, That your

BEL. lo-ver may live, Is not ve-ry hard to guess!

LADIES. What-

What-

OFFICERS. What

ev - er can the Col'nel mean? It's ve - ry dif - fi - cult to glean! He

ev - er can the Col'nel mean? It's ve - ry dif - fi - cult to

What can the Col'nel

can the Col' - nel mean? We

BELOVAR.

The

will com-pel her to o - bey, For he al-ways gets his way!

glean! He will com-pel her to o - bey, For he al-ways gets his way!

mean? We dare not in-ter-vene! For he al-ways gets his way!

dare not in - - ter - vene! For he al-ways gets his way!



BEL. fu - ture will show that al - though she says "No!" A wo - man may

12 Moderato.

BEL. mean "Per - haps!"

BELOVAR: You will come to me? (MARIANA is silent) (*threateningly*)

Musical score for Belovar's first line of dialogue. The score is written for piano accompaniment in 3/4 time, key of B-flat major. It consists of three measures. The first measure features a treble clef with a half note G4, a quarter note A4, and a quarter note Bb4, with a bass line of chords. The second measure has a treble clef with a half note C5, a quarter note D5, and a quarter note E5, with a bass line of chords. The third measure has a treble clef with a half note F5, a quarter note G5, and a quarter note A5, with a bass line of chords. The piece ends with a fermata over the final note.

You will come! (*gently*) I shall wait for you — as the man in the story waited — for “The

Musical score for Belovar's second line of dialogue. The score is written for piano accompaniment in 3/4 time, key of B-flat major. It consists of three measures. The first measure features a treble clef with a half note G4, a quarter note A4, and a quarter note Bb4, with a bass line of chords. The second measure has a treble clef with a half note C5, a quarter note D5, and a quarter note E5, with a bass line of chords. The third measure has a treble clef with a half note F5, a quarter note G5, and a quarter note A5, with a bass line of chords. The piece ends with a fermata over the final note.

Lady of the Rose.”

Musical score for Belovar's third line of dialogue. The score is written for piano accompaniment in 3/4 time, key of B-flat major. It consists of three measures. The first measure features a treble clef with a half note G4, a quarter note A4, and a quarter note Bb4, with a bass line of chords. The second measure has a treble clef with a half note C5, a quarter note D5, and a quarter note E5, with a bass line of chords. The third measure has a treble clef with a half note F5, a quarter note G5, and a quarter note A5, with a bass line of chords. The piece ends with a fermata over the final note.

Musical score for Belovar's fourth line of dialogue. The score is written for piano accompaniment in 3/4 time, key of B-flat major. It consists of three measures. The first measure features a treble clef with a half note G4, a quarter note A4, and a quarter note Bb4, with a bass line of chords. The second measure has a treble clef with a half note C5, a quarter note D5, and a quarter note E5, with a bass line of chords. The third measure has a treble clef with a half note F5, a quarter note G5, and a quarter note A5, with a bass line of chords. The piece ends with a fermata over the final note.

Musical score for Belovar's fifth line of dialogue. The score is written for piano accompaniment in 3/4 time, key of B-flat major. It consists of three measures. The first measure features a treble clef with a half note G4, a quarter note A4, and a quarter note Bb4, with a bass line of chords. The second measure has a treble clef with a half note C5, a quarter note D5, and a quarter note E5, with a bass line of chords. The third measure has a treble clef with a half note F5, a quarter note G5, and a quarter note A5, with a bass line of chords. The piece ends with a fermata over the final note.



## Nº 14 FINALE-DUET.

(MARIANA &amp; BELOVAR.)

Slow.

BELOVAR.

Ma - ria - na! Ma - ria - na! I'm

BEL.

yearn - ing, and burn - ing, To make you my own!

BEL.

You shall be mine, mine a - lone! So close - ly I'll

BEL. hold you, My arms shall en - fold you, And

BEL. so, with our hearts beating fast, Ma - ria - na, we shall find love at

BEL. <sup>1</sup> last! Ma - ria - - na! Ma - ria - -

BEL. (He falls asleep.)  
- na!



The first system of the musical score consists of two systems of staves. The top system has a treble and bass staff with a key signature of two sharps (F# and C#). The bass staff features a continuous, rapid sixteenth-note pattern marked *fz* (forzando). The treble staff has a melodic line with some rests. The second system continues this pattern, with the bass staff still marked *fz* and the treble staff showing more melodic development, including a section marked *f* (forte).

*Allegro moderato.*

The second system begins with a piano section marked *pp* (pianissimo). The treble staff contains a melodic line with a bracketed '2' above it, indicating a second ending. The bass staff has a simple harmonic accompaniment. The system concludes with a transition into a more active section marked with a bracketed '6' above the treble staff, indicating a sixteenth-note pattern.

The third system continues the sixteenth-note patterns in the treble staff, with the bass staff providing harmonic support. The key signature changes to one sharp (F#) in the middle of the system. The system ends with a key signature change to one flat (Bb) for the final system.

*Broadly.*

The fourth system is marked *Broadly.* and features a section with triplets in both the treble and bass staves, marked *ff* (fortissimo). The treble staff has a bracketed '3' above it, and the bass staff has a bracketed '3' below it. The system concludes with a key signature change to one flat (Bb) and a final melodic flourish in the treble staff.

BELOVAR. (*in his dreams.*)

BEL. *Ma-ria-na!*

Musical score for Belovar's dream scene. It includes a vocal line for Belovar and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking of *p* (piano) is present.

[4] MARIANA.

BEL. *I am here! I've come, just as you wished!*

Musical score for Mariana's entrance. It includes a vocal line for Mariana and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking of *p* (piano) is present.

MAR. *Of my own freewill! With-out fear or mis-giv-ing,*

BEL. *Ma - ria-na!*

Musical score for Mariana and Belovar's duet. It includes vocal lines for both characters and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking of *p* (piano) is present.



MAR. Free - ly I come to you!

BEL. Ma - ria - na!

Moderately quick.

MAR. For a spark you have lighted Deep down in this heart of mine!

BEL. Ma -

BEL. - ria - na, you love me?

5 MARIANA.  
Very quick.

With a perfect sur - ren - der That reck's not of shame or

MAR. blame! With a pas sion whose splen - -

MAR. dour Has kin-dled my heart to flame! *Tempestoso.*

BEL. For

*poco rit.* *Tempestoso.*

BEL. me was your love cre - a - - - ted Through all the a - ges

BEL. past! For me you were fa - ted! Too long have I wait-ed, But



BEL. 6

now you are mine, at last!

*sf* *pp* *fp* *pp* *fp*

*pp* *fp* *pp* *fp*

BELOVAR.

*rit.* Ma -

### Slow Waltz.

BEL.

ria - - na, Ma - ria - - na, I'm yearn - - ing, and

burn - - ing, To make you my own! You shall be

mine, mine a - lone!

**7** (Dialogue)

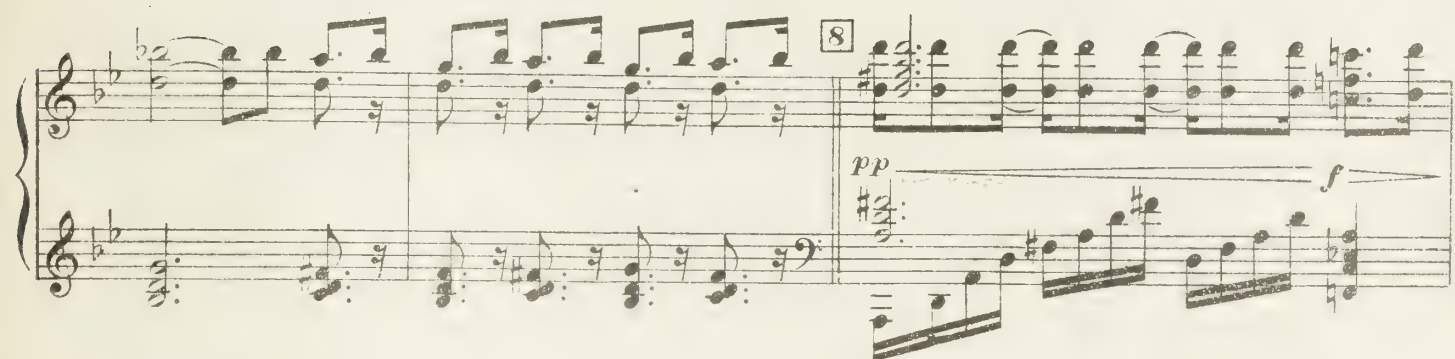
*fff*

*ten.*

*ten.*

*p*





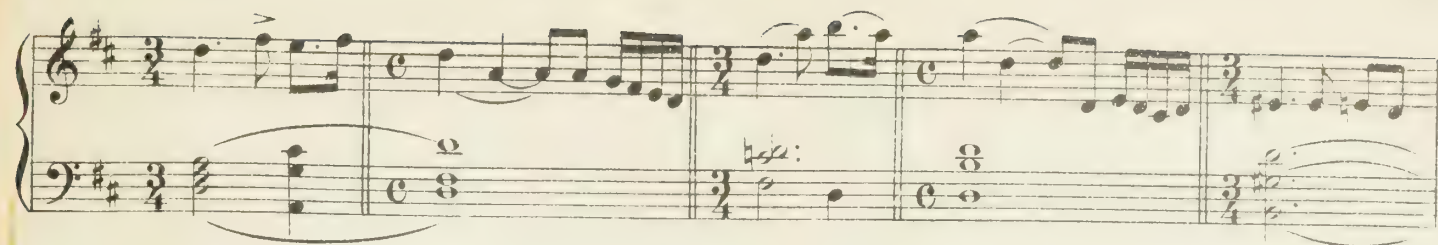
## ACT 3.

## Nº 15. INTRODUCTION.

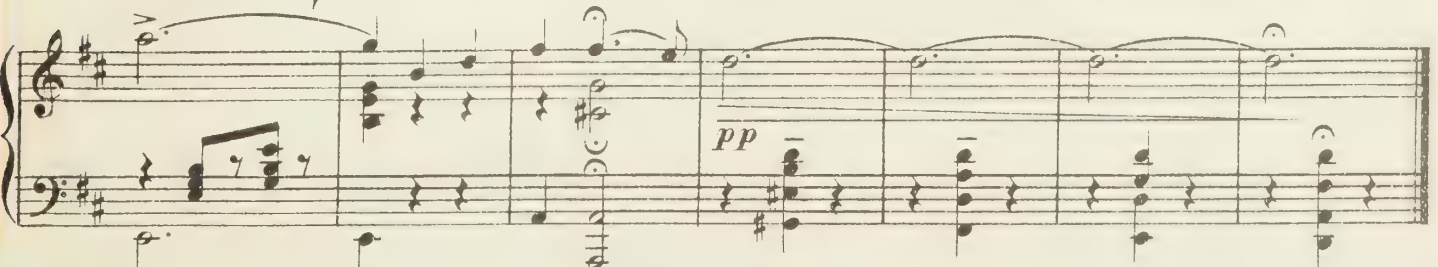
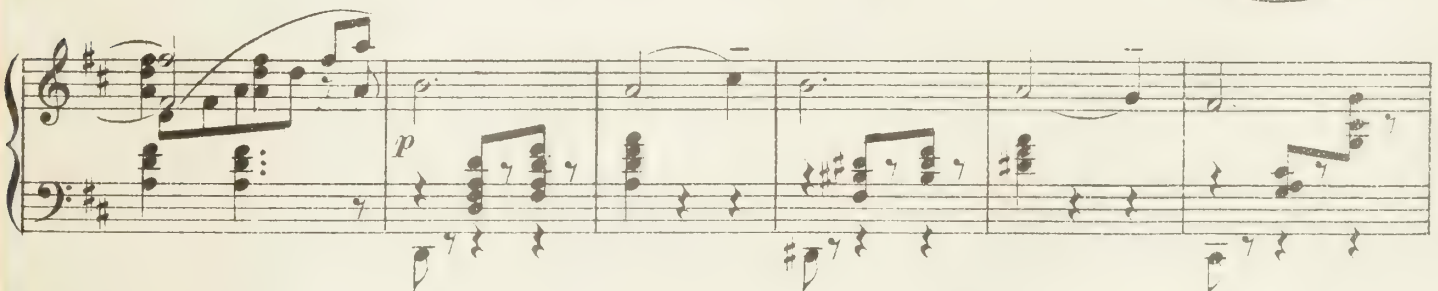
Moderato. (Slow waltz.)

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato. (Slow waltz.)'. The first system includes a piano (*p*) dynamic marking. The score features several systems of music, including triplets in both hands, slurs, and various dynamic markings such as *ten.* (tension) and *pp* (pianissimo). The piece concludes with a double bar line and a final key signature change to one sharp.





Moderato.



## Nº 16. Song. CHANGE.

SOPHIE AND BALLET GIRLS.

*Lightly.*

*mf*

*a tempo.*

*f rit.* *p* *f*

Girls.

Once a - gain we start off tour-ing! Gai-ly bid you all a - dieu! Good - bye! ———  
 We can hard-ly help des-pi-sing Those whose lives are in a groove! And such ———



## SOPHIE.

we must be go - ing  
a drear-y groove, too!

For there's noth - ing so al - lur - ing As fresh fields and  
Were so much more en - ter - pris - ing, Al - most al - ways

## Girls.

## SOPHIE.

pas - tures new! That's why our hearts are glow - ing!  
on the move! It's much more fun to move, too!

Nov - el - ty sup -  
We may vis - it

## GIRLS.

-plies the spice That fla - vours our ex - is - tence! Not to do the same thing twice Keeps  
lots of towns, But not for long the same one! Life that has no ups and downs is

ALL. *meno.*SOPH: *rit.*

dul - ness at a dis - tance! The best of fun for an - y one Is do - ing things we've never done! Oh, we  
sure to be a tame one! Though oth - er stake a dif - ferent view, We always make for something new! Oh, we

*poco rit. p* *rit.*

*a tempo.* Girls. SOPHIE.

SOPH: love a change of air, And of scene too! And we won't go an-y-where That we've

*a tempo.* *fz* *p* *p* *fz*

Girls. *rit.* *meno.* SOPHIE.

SOPH: been to! But a place that's new and strange We'd like to ra - nge! We love a

*rit.* *meno.* *p*

All.

SOPH: change! It's such a change.

*a tempo.* *p* *mf* *f* *sfz*

*molto rit.* *ff a tempo.* *ffz*



## No 17. Duet. "OUR FLAT!"

(SUITANGI AND ROSINA.)

March tempo.

ROSINA. When we set up house to-gether,  
 ROSINA. In our mod-est lit-tle nest, dear,

ROS:  
 I should like a Cas-tle grand, Built a-mong the pur-ple hea-ther, Where we've chan-ces  
 You must have a room a-part, Where, when I re-ceive a guest, dear, You'll re-tire to

ROS:  
 to ex-pand! SUIT: Though you're right a-bout ex-pan-sion, Cas-tles cost a lot, you know!  
 stud-y art! (SUIT:) I'm an eas-y-go-ing fel-ler; When you've friends I'll dis-ap-pear!

SUIT:  
 What a-bout a coun-try man-sion Or a sea-side bun-gal-ow? (ROS:) I con-fess I  
 I can stud-y in the cell-ar, All a-mong the gin-ger-beer! (ROS:) Ev-'ry wall with

*a tempo.*

ROS: should be fon - der Of a man - sor - house with views! (SUIT:) Where to - geth - er  
prints I'll smoth - er; I've got pho - tos by the score! (SUIT:) You might hang those

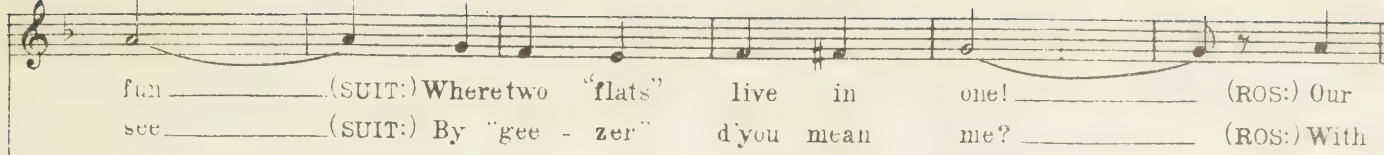
SUIT: we could wan - der Down our chest - nut av - en - ues! (ROS:) Though I love a  
ones of Moth - er Just be - hind the bath - room door! (ROS:) With our rolls of

ROS: chest - nut ra - ther! We could hard - ly run to that! (SUIT:) No, well nev - er  
col - oured "li - no" We shall make the neigh - bours blink! (SUIT:) They'll be mad - ly

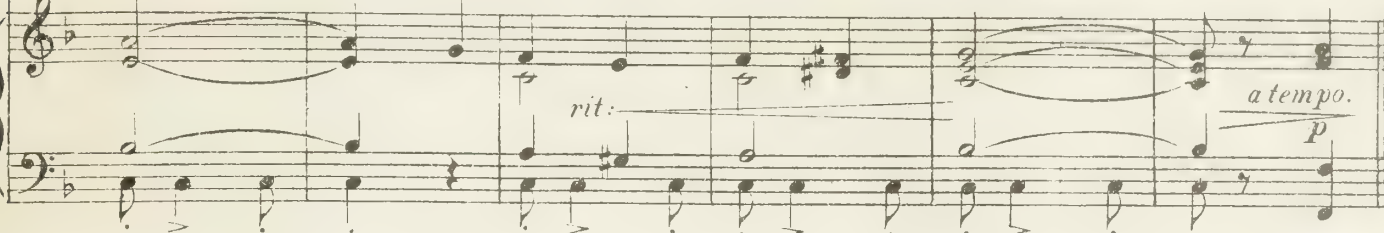
SUIT: wan - der far - ther Than a tin - y two-roomed flat! (ROS:) A flat like that's great  
jeal - ous, I know, Of the gold - fish in our sink! (ROS:) Our gey - ser, too, they'll

*a tempo.*



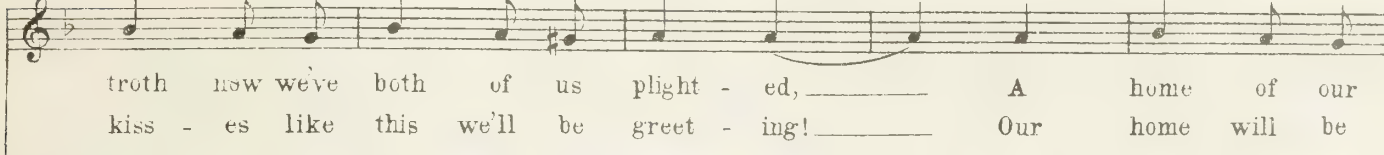
ROS: 

fun ————— (SUIT:) Where two "flats" live in one! ————— (ROS:) Our  
see ————— (SUIT:) By "gee - zer" d'you mean me? ————— (ROS:) With




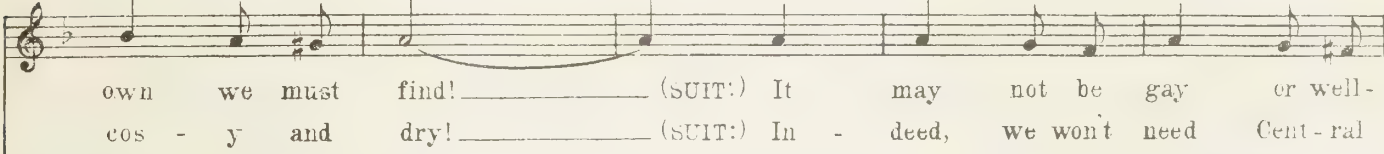
*rit.* *a tempo.* *p*

## REFRAIN.

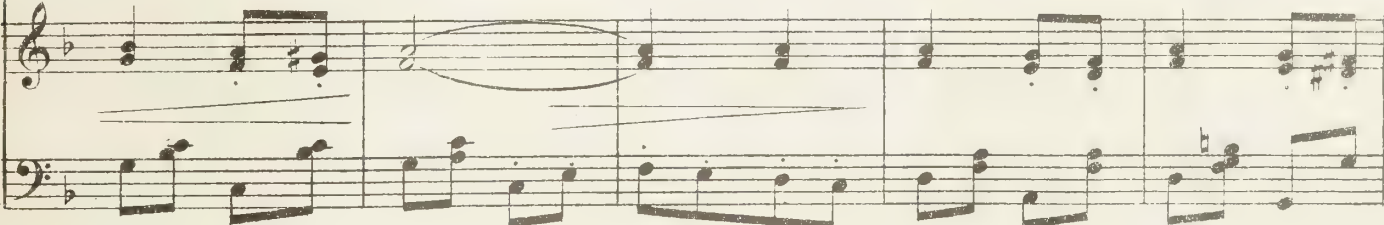
ROS: 

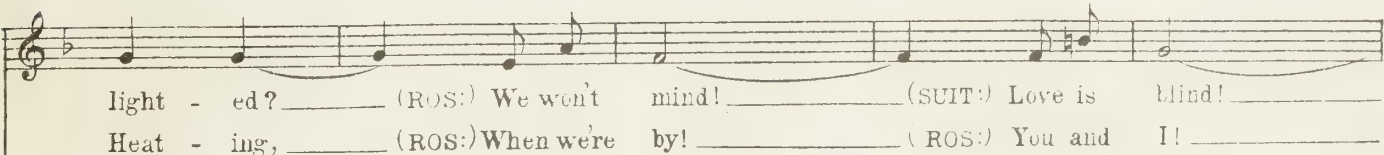
troth now we've both of us plight - ed, ————— A home of our  
kiss - es like this we'll be greet - ing! ————— Our home will be




ROS: 

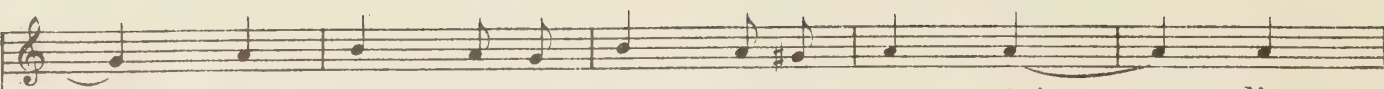
own we must find! ————— (SUIT:) It may not be gay or well -  
cos - y and dry! ————— (SUIT:) In - deed, we won't need Cent - ral



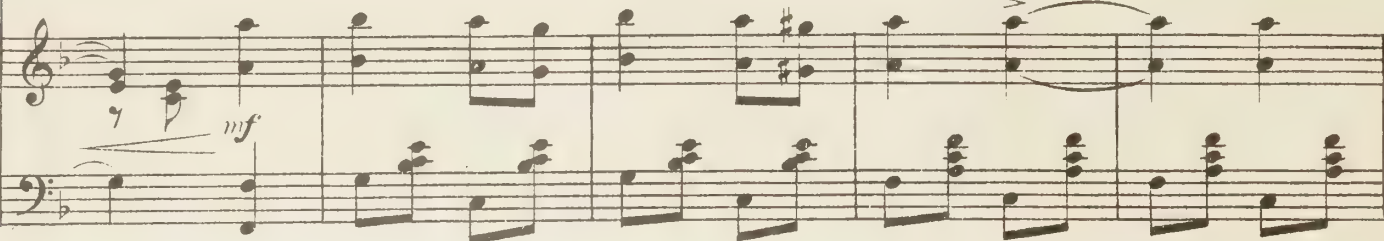
SUIT: 

light - ed? ————— (ROS:) We won't mind! ————— (SUIT:) Love is Mind!  
Heat - ing, ————— (ROS:) When we're by! ————— (ROS:) You and I!



SUIT: 

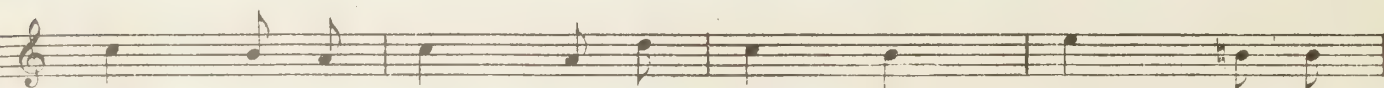
Our friends who de - scend un in - vi - ted, May  
I'll buy you a nice tin of Keat - ing, In

 *mf*

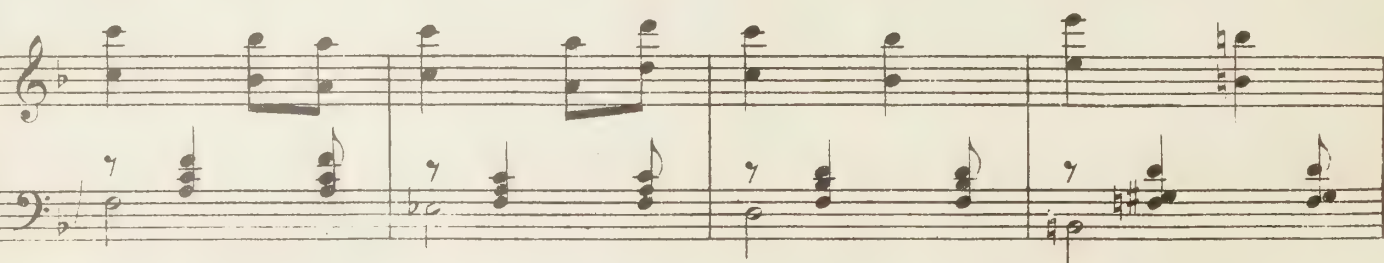
ROS: 

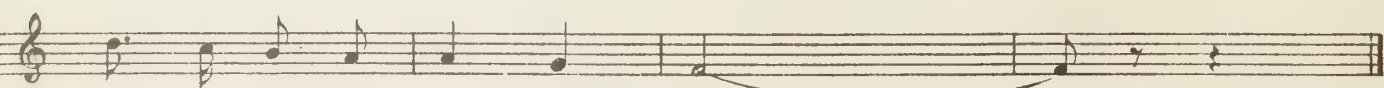
say that you can't swing a cat! (SUIT:) But  
case you get stung by a gnat! (SUIT:) Ah,




SUIT: 

what shall we care, If we both are there, (BOTH:) In our  
that won't a - rise, For there ain't no flies (BOTH:) In our



ROS: 

tin - y lit - tle two - room flat?  
tin - y lit - tle two - room flat!

 *sf*



## Nº 18. FINALE.

Moderato.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4. The tempo is marked 'Moderato.' The score is divided into five systems. The first system includes dynamic markings 'p' (piano) and 'mf' (mezzo-forte). The second system features a continuous bass line with eighth notes. The third system includes a 'f' (forte) marking. The fourth system includes a 'p' (piano) marking. The fifth system includes a 'rit:' (ritardando) marking. The score concludes with a final cadence.

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## Allegro vivace.

*p cresc.*

*ff marc:*

Tempo I.<sup>o</sup>

The piano introduction consists of two systems of staves. The first system features a treble and bass staff with a melody in the treble and a supporting bass line. The second system continues the melody and bass line, with a *ff marc:* marking. The tempo is marked *Tempo I.<sup>o</sup>*

CHOR:

Jour-ney's end, they say, in lov-ers

Jour-ney's end, they say, in lov-ers

The chorus begins with a vocal melody in the treble staff and a bass line in the bass staff. The lyrics are "Jour-ney's end, they say, in lov-ers". The piano accompaniment features a melody in the treble staff and a bass line in the bass staff. The piano part includes a *fz* marking and a *p* marking.

CHOR:

meet - ing Soon I'll give her greet - ing! Ab-sence is but fleet - ing.

meet - ing Soon I'll give her greet - ing! Ab-sence is but fleet - ing.

The chorus continues with a vocal melody in the treble staff and a bass line in the bass staff. The lyrics are "meet - ing Soon I'll give her greet - ing! Ab-sence is but fleet - ing." The piano accompaniment features a melody in the treble staff and a bass line in the bass staff.



CHOR: Home re - turn - ing I am yearn - ing For that Maid 'o

Home re - turn - ing I am yearn - ing For that Maid 'o

*p* *morendo.*

Vivace.

CHOR: mine

mine Vivace.

*f* *ff* *ff*

*ff* 3 3 3

*sfz*













# A Southern Maid

*A Musical Play  
in Three Acts.*

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Lyrics by HARRY GRAHAM

Additional Lyrics by ADRIAN ROSS and DOUGLAS FURBER.

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